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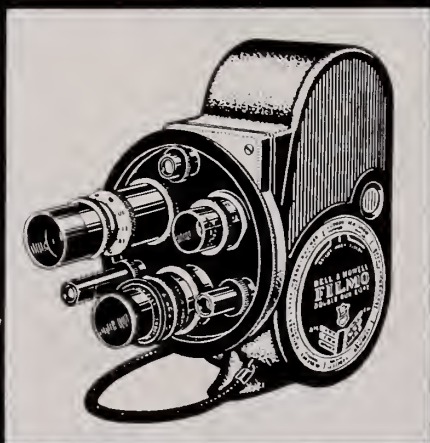
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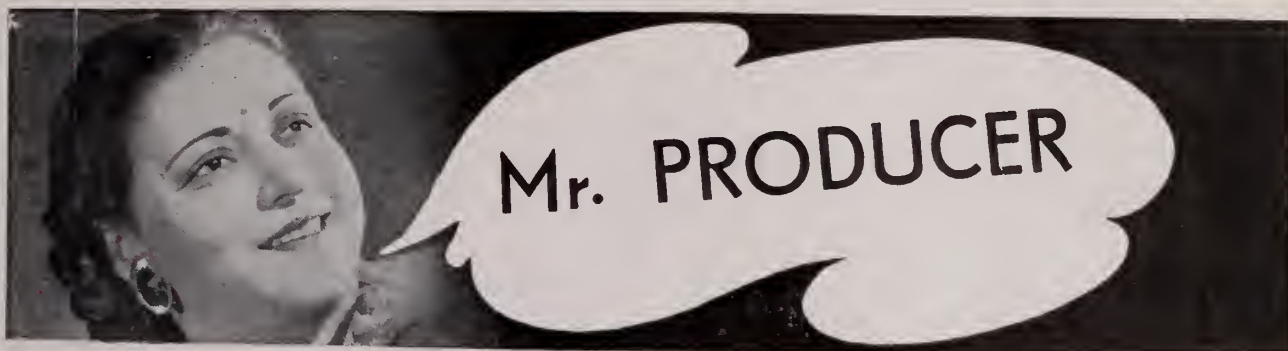
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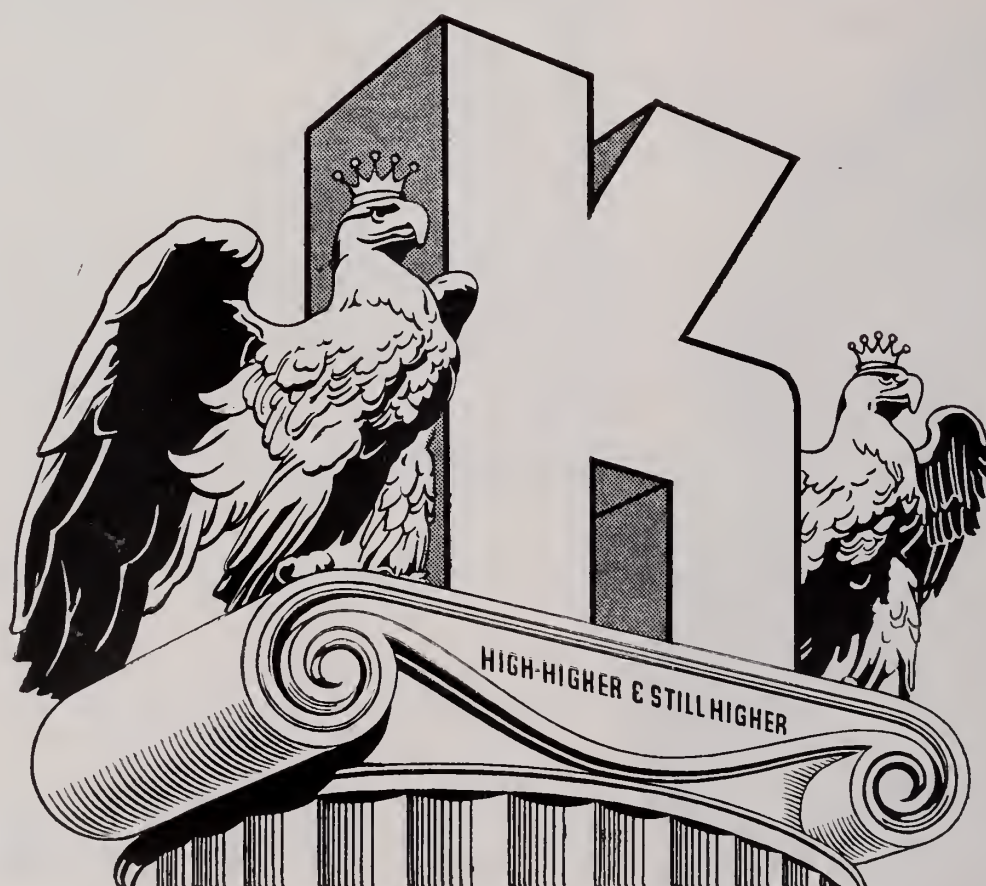
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APRIL 1942

VOL. 8

No. 4.

On The Cover
NASEEM

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.

Sir Phirozshah Mehta Road, Fort, Bombay

Editor: **BABURAO PATEL**

Between the Devil and the Deep

Between a stupid and unimaginative bureaucracy and a vainglorious, public leadership our country is gradually going to the dogs.

Hundreds of instances can be cited to prove this opinion. Let us take a recent one in our own sphere.

In the second week of February, the great Chinese leader and his beautiful wife, Marshal and Madam Chiang Kai Shek, paid an official visit to India and in an interesting short stay met the Crown representatives as well as the most prominent public leaders.

It was the first time in the history of India, that the head of the great Chinese nation was paying a neighbourly visit to our country.

It was an event of great historical importance and as such every little bit of it should have been recorded and preserved in the official archives of the nation.

An exhaustive film of the visitors' activities would have been the most fitting method of bequeathing to posterity this event of great national importance.

Officially, the responsibility of shooting the different incidents belonged to the Film Advisory Board, an institution set up by the Government of India for producing war-propaganda shorts, cultural films and documentary features.

The Film Advisory Board had Director V. Shantaram, India's best film man, at its disposal—a man whose scaring flight of imagination and national idealism have given to our people several pictures which have turned our theatres into so many school-rooms for a nation.

Marshal and Madam were the guests of the Government of India and it would have been the easiest thing, for the Government to have kept a film producing unit moving all the time with the guests.

If they had done so, historic events like: the Marshal-Mahatma Gandhi meeting; meeting with Jawaharlal Nehru and of course his important family; Madam's reception by the All India Women's Conference; lunch at the Birla House in Calcutta; Madam Chiang in an Indian sari with the Birla zenana and umpteen other incidents could have been taken for the ever lasting interest of the people of to-day and to-morrow.

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But a government ceases to be a government if it does a sensible thing. And that is why the Government of India did the traditional stupid thing of missing the all-important bus and getting on the bullock-cart of the Viceroy.

Instead of the scenes mentioned above, we got a half-hearted promenade in the Moghul Gardens of the Viceregal Lodge with the tall Viceroy looking extra small and sweet in Madam Chiang's company and the Vicereine making a valiant effort to understand the great Chinaman.

Then we are shown short scenes of the Marshal and his beautiful wife shaking hands with the Governor and the Premier of the Punjab. As if people in India worry about any provincial governor or premier.

Couldn't the Government of India have asked Director Shantaram to "shoot" Marshal and Madam completely?

Somehow we cannot believe that Shantaram himself did not do it. We have known Shantaram too well all these years. He is perhaps the most sensitive news-hound with a remarkable understanding of mass psychology. He wouldn't miss such an opportunity.

The conclusion is obvious. Shantaram was perhaps gagged by the stupid Steel Frame. And the result is that our country has lost a record of unique incidents which only a mighty world war could project on the screen of contemporary history.

Even as effective war propaganda the Chiang-Mahatma meeting would have become a popular incident, even more popular than the Chiang-Viceroy flirtation.

But the Film Advisory Board which is essentially a war-time institution could not utilize this god-sent opportunity and turn it to profit.

We acquit Shantaram of all blame and are not surprised at the traditional stupidity displayed by the Government but blame our own misfortune in being slaves in our own country—slaves of fools.

That was an example of bureaucratic stupidity. Let us now recite a tragedy of our vainglorious public leadership.

K. S. Hirlekar, our popular newsreel producer, was in Delhi for the Chiangs. Wide-awake always, Hirlekar is hardly a man to let go such an occasion. He was there with his cameraman, nosing for news and bragging about his friendship with Pandit Jawaharlal Nehru, Mrs. Vijayalaxmi Pandit and others that counted in this Chiang episode.

Little did he know the real Jawaharlal. He had heard some stories about Jawaharlal having sometimes become abrupt to the newsboys. But Hirlekar never believes anything unless he himself experiences it or sees it. It is his German training that has made him so efficient in outlook.

Wasn't Jawaharlal his friend? And yet, when Hirlekar asked Jawaharlal Nehru as to when the latter was meeting Marshal and Madam Chiang Kai Shek, Jawaharlal snubbed him with an annoying "I don't know".

Half-an-hour later Pandit Jawaharlal Nehru was not only shaking hands with the famous Chiangs but was moreover posing, all smiles, with his sister and daughter in addition, before the "March-of-Time" cameraman and thanking Maurice Lancaster, the American director, for his Yankee kindness in "shooting" them with the Chiangs.

How did the American production unit happen to be there, aware in advance of the Jawahar-Chiang meeting, when even the official Film Advisory Board unit was not allowed?

A newspaper report says that it was an "accident". A Yankee cameraman by "accident" in the Viceregal Lodge! Imagine that! Times are getting Bohemian.

Never mind Hirlekar! He was forgotten.

But what surprises us is the attitude of Pandit Jawaharlal Nehru, India's No. 2 and Mahatma Gandhi's heir to the Indian throne.

Why did he misguide Hirlekar? Didn't he want to be photographed by an Indian and be presented on the Indian screen to the joy of millions that love him?

Or was he aching to be shown on the American screen by the "March of Time" people with his usual paraphernalia of a sister and a daughter?

Pandit Jawaharlal Nehru ought to be ashamed of himself for this exhibition of his inner inferiority-complex in the presence of the white skin.

Several national leaders, including the great Mahatma Gandhi, are notorious for their exuberant politeness towards white-skinned pressmen in sad contrast to their chilly behaviour towards the Indian press boys. We have by now got used to the meanly little ways of our great leaders, but Jawaharlal's behaviour in putting off the Indian newsreel man and robbing the nation of an historic record of the Chiang-Jawahar meeting is, to say the least, highly unpatriotic and unlike Nehru.

Yes, we shall now have to see all of these history-making incidents in an American film by paying our hard-earned money to see it.

And the "March of Time" people will make good Indian money with Pandit Jawaharlal Nehru, Mahatma Gandhi's heir, acting as their star salesman.

In the meanwhile we would like to know from Pandit Jawaharlal Nehru how he defines his patriotism.

We can't imagine a Nehru apologising to the nation, but here is a case where our people deserve an apology from their leader.

But in his utter vanity, a Nehru can perhaps become greater than his people. Can he?



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHANTARAM TAKES A START

The first visible evidence of the famous Shantaram "touch", since he took charge of production at the Film Advisory Board, was on the screen in the second week of March.

It was a short feature called "Our Valiant Neighbour" and though it contained very few shots of Marshal and Madame Chiang Kai Shek's visit to India—the popular incidents of his meetings with India's leaders being entirely missing—Shantaram with his characteristic genius has framed the small material of the Marshal's visit in the midst of other sundry war shots and made a connected story which, while extolling the national virtues of the Chinese, becomes good topical propaganda.

The thundering applause which the film gets proves the popularity of the subject and Shantaram could be said to have made a splendid beginning, in spite of obvious official restrictions. By the way, it was a splendid idea to distinguish Shantaram's personal work under the title of "A Shantaram Production", because so much other useless stuff keeps on pouring into the Film Advisory Board, which has now become a central clearing house for every nonsensical production turned out periodically by one unit or another, either military or non-military.



Mr. V. Shantaram

It is rather difficult to realize the necessity of the Army Headquarters trying to maintain an inefficient and stumbling film production department for independent production, when the Film Advisory Board, itself a Government of India institution, can be made to turn out all the propaganda stuff which the army may require.

Can't the two or several production activities be centralised to secure more efficiency and economy?

When the Government of India has shown rare enterprise by engaging the services of Mr. Shantaram, our best film man, wouldn't it be proper to centralise all the production activities so that full use can be made of the experience and guidance of Mr. Shantaram.

STRANGLING OUR INDUSTRY

Film producers at the Army Headquarters are becoming a headache to our film industry. Once again, the Khaki Squad has requisitioned the new supplies of raw positive films which recently arrived into the country.

The result: A grim shortage is being experienced by our film industry and producers are in a panic.

Many new pictures are ready, but there is no stock of positive film to print copies. All the available footage has been taken over by the Army Headquarters.

Yes, the Army is making its presence felt already with its short-sighted policy and we are not yet in the front line of the battle.

In a previous issue, we had appealed to the army authorities to be a little more sensible in their demands. But the appeal seems to have fallen on deaf ears.

It will pay neither the Army nor the Government to strangle our film industry in this way. If our feature entertainers are not profusely circulated, Government propaganda shorts won't get a booking in our cinemas. And without country-wide bookings the shorts may as well not be produced.

Government war propaganda through films, whether produced by the Film Advisory Board or by the different military production units, is dependent on the fluid circulation of Indian feature films which draw huge audiences.



Rai Bahadur Chuni Lall

The earlier the Government realize this inter-dependent position the sooner will war propaganda be effective.

Whether the Army likes it or not our film industry must be saved during the present crisis and we strongly urge upon the Government of India to take immediate steps to curtail the irrational demands of the Army Headquarters.

By the way, we congratulate Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association for his solitary efforts in running up and down Delhi to bring this dismal state of affairs to the notice of the authorities.

We hope the other producers realize the sincerity of their worthy President and support him in his untiring efforts.

OVERCROWDING IN THEATRES

There is a police regulation in Bombay to prevent overcrowding in theatres. When the theatre-owner permits his theatre to be overcrowded, which is usually the case on Sundays and holidays, the authorities are supposed to pull up the man and impose a fine.

Any member of the audience can report overcrowding to the nearest police station and the officer on duty is bound to take immediate notice and check up the complaint.

That is as far as the provision in law goes. In actual practice, however, this commendable police regulation, is more often observed in breach than otherwise.

The reason is simple: the theatre-owners are generally cheeky devils who know all the tricks of the trade including the weaknesses of the police.

Add to this the lack of enthusiasm on the part of the police authorities to trace and punish such offences and you will know why our theatres become overcrowded spots of entertainment.

Recently, as a test case, our editor, Baburao Patel, has reported an offence of overcrowding in a certain Bombay cinema. To avoid prejudicing the case, no names are being mentioned at this stage.

The police authorities are, of course, making the necessary inquiries and going about it with the look of a pain in the neck.

We await the decision of the police in this particular case before we publish the entire facts.

In the meanwhile, it is good for every cinema-goer to know that he has the right to report against overcrowding to the nearest police-station and the police officer on duty is bound to take notice of the offence.

FILM REVIEWS ON AIR

We do not know what the exact arrangements at other stations of the All India Radio are in regard to reviewing current Indian films but for some time past, we have noticed that at the Bombay station a talk in Hindustani is given once a month. About over a year ago, Mr. Ahmed Abbas used to give these talks. We understand that some producers felt offended at his frank criticism of their films and the A.I.R. yielded to their protests. Since Mr. Abbas was suspended, two different voices were heard so far, within our recollection, and both failed to do justice to some films in Marathi.

Films like books are quite a fit subject for balanced and fair comments and producers cannot complain about this, if people, who can lay claims to understand the films and their functions in our national life, offer

their comments in the interest of the industry and the public. We would suggest to the A.I.R. that at a station like Bombay it would be quite proper to find room for comments on films in Gujarati, Marathi, and Hindustani programmes, once a month, from competent critics, who can be easily recruited from the city's press.

Critics might usefully tell the story of a film in brief and proceed to offer their remarks from whatever angle of vision, they like. In this matter, their freedom must not be restricted in any way whatsoever, whether our producers complain or not.

Aren't we fighting for freedom of speech among other things?

PLEA FOR NEWSREELS

One of the reasons why Indian films are lengthy is that, having nothing to show side by side, with the feature films, the exhibitors are said to insist on films that last about two and a half hours. In the theatres which show English or American films nearly half the time is generally taken by some short film, some travelogue, a news-reel and often some educational feature in addition. The principal film scarcely exceeds a maximum footage of 10000.

An Indian film is by plan and design made lengthy, with repeated scenes, unnecessary songs and dances and not unusually you have a feeling of exhaustion when you leave the theatre. Mr. Y. A. Fazalbhoy, head of one of the best film studios in this city appears to be alive to this state of things. He has recently published a pamphlet entitled "Plea for Indian newsreels" in which he makes a suggestion that is worthy of earnest consideration.



Mr. Y. A. Fazalbhoy

Mr. Fazalbhoy suggests a Quota Act "to make it compulsory on all exhibitors to devote a certain period of time—say ten minutes to news-reels or documentary or educational films or a certain footage, say 1000 and leave the film industry to satisfy the demand for pictures that will arise". But even this may not be enough as the producers may satisfy the legal quota by some non-topical shorts. A newsreel must necessarily be newsy and topical. The Quota Act must not empower the Central or provincial governments to interfere with the production of newsreels.

Newsreels must be free from any control from anywhere as newspapers are supposed to be.

For, if there is government control, we will constantly be in danger of getting newsreels like "Our Valiant Neighbour" in which Chiang-Kai Shek is shown to have seen only the Viceroy, the Governor of the Punjab and the Premier of the Punjab. Can this short ever be called a newsy, topical and an informative newsreel?

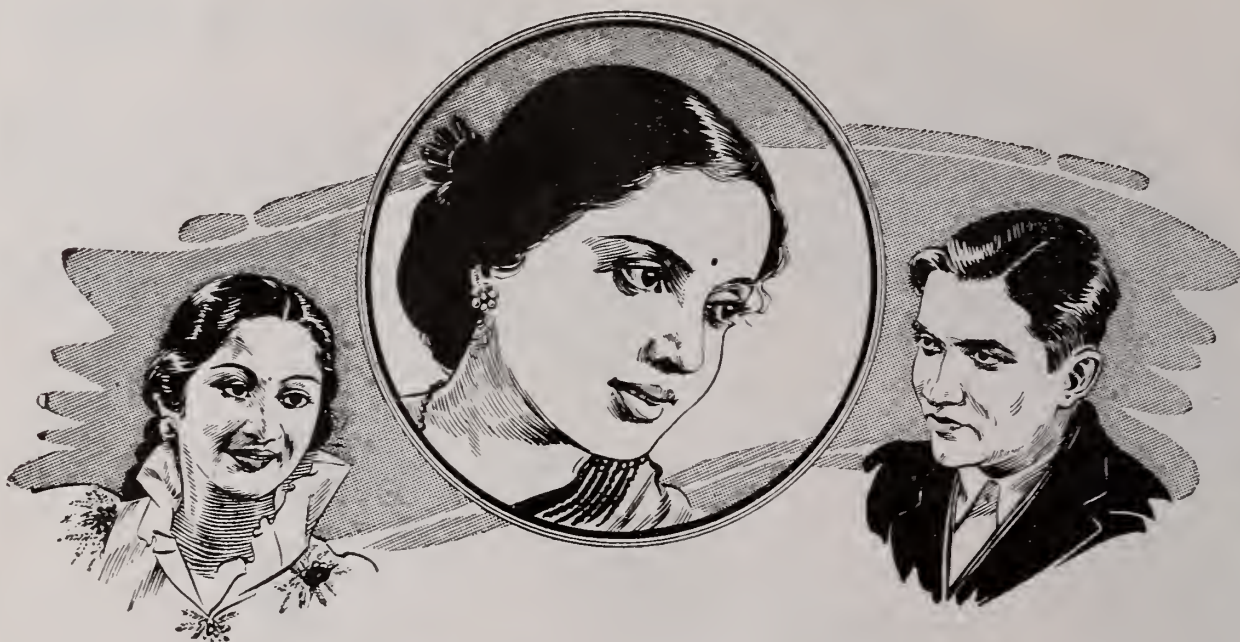
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I care for
my skin"*

Sadhona Bose - famous
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BOTH IN FILM AND NON-FILM SONGS**

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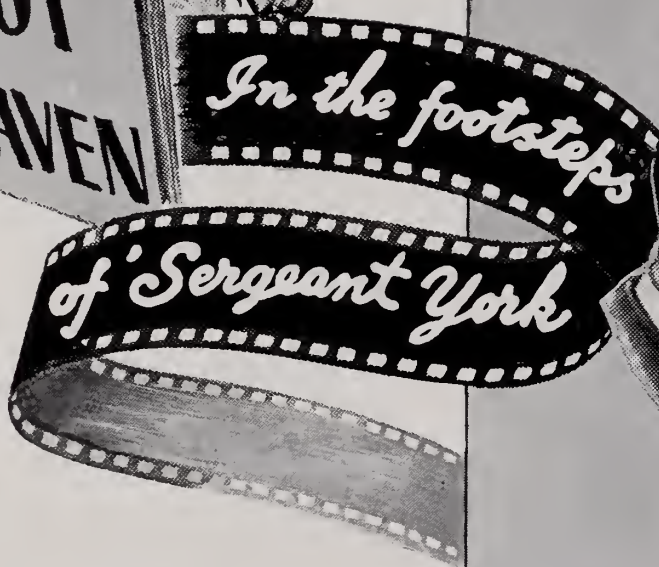
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in hot water.*

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A WARNER BROS. TRIUMPH, with
BEULAH BONDI • GENE LOCKHART • ELISABETH FRASER
HARRY DAVENPORT • LAURA HOPE CREWS • GRANT MITCHELL

Directed by IRVING RAPPER

Screen Play by Casey Robinson • From the Book by Hartzell Spehce • Music by Max Steiner • A Warner Bros. First National Picture





Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Mrs. Indu Malati Lala (Manbhum)

Why is it that we gather little knowledge of "New Theatres" from your charming "filmindia"?

Because they make precious little news. I am sorry to see this concern going out of news these days. They were my favourite producers once, because they gave me the pictures I liked. But now—alas!

Vidya Sagar Goswami (Lahore)

Inspite of the war many new companies have cropped up. How is that?

They are like war babies who become either orphans or outcasts in peace times.

K. N. Mehrotra (Cawnpore)

What is Bombay Talkies' next?

"Basant", a social story featuring Mumtaz Shanti and Ulhas.

B. N. Vasudeva Murthy (Mysore)

Isn't it quite fitting that Mysore, the Garden City of India, should have a fine theatre, whether crowded or empty? Olympia Theatre is much despised not merely because it is the worst theatre in Mysore but because it also gets the best pictures.

I hope the owners of the Olympia read this and remodel their theatre on modern lines, so that people like you don't complain. Yes, I agree with you that your "Garden City" with its too many gardens should have a decent theatre. But the man who built the Garden City, Sir Mirza Ismail, is gone and I doubt whether there is any person of artistic temperament left now to realize the need of a beautiful theatre for beautiful Mysore. How is the new Dewan? Does Art sit easily on his eye?

Suraj Adib (Fyzabad)

Where is Padmadevi, the celebrated film star these days? Is she working in any picture?

A picture of hers in Bengali, "Karnarjun" produced by Variety Pictures, has just been released at the Rupbani, Calcutta, and is running to crowded houses. Padma is now working in another Bengali picture of Radha Films. I am told that Padmadevi has now become a top-line star in Bengal. All luck to her.

Will you reduce the price of "filmindia" after the war?

Certainly.

Jagannath S. G. (Bhandara)

What about Kishore Sahu after "Punar Milan"?

He has become a "Bachelor Father".

Sangraj G. Desai (Bijapur)

Why don't you advise Mrs. Devika Rani, Producer of Bombay Talkies, to purchase stories from Dewan Sharar?

One can never presume to advise Devika. She is a strong-minded person with views of her own. Dewan and Devika are old friends and they hardly need an introduction to each other.



Shamim in "Arman" and like this, brings one's emotions out.

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BHOPATKAR THEATRES

PRESENT

PRABHAT'S

DEVOTIONAL CLASSIC

SANT ❦ SAKHU

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STARRING:

HANSA — GOURI — KULKARNI

DIRECTED BY:

DAMLE — FATEHLAL & RAJA NENE

——— BEST SHOWMEN OF THE EAST ———

BHOPATKAR THEATRES

NEELAM MANSIONS,

LAMINGTON ROAD

BOMBAY—No. 4

Abdul Premji (Madras)

I have heard that Bhudo Advani has joined the army?

Yes, with Capt. Naval Ghandy the film producer for the military, commanding the National Studios as his parade grounds. Yes, Bhudo is quite proud of his production management for the military films and swanks about as an empire builder.

Why isn't Ashalata seen on the screen nowadays?

Her hands are full playing the wife to Music Director Anil Biswas. And it is a real role.

Miss Sheela (Secunderabad)

I am a girl of 12 years with a tall figure (5' 4"), so please do me the favour of recommending me to some film company.

Let time add another dozen years and by the time if you still feel like acting in films get in touch with me. At your present age you should learn and play with your doll.

Krishna Rao Kisri (Cocanada)

I love a Christian girl in my college, though I am a Hindu. The girl also looks up to me. But my parents being highly conservative kick up a row.

Go ahead and marry the girl. Pandit Jawaharlal's daughter Indira recently married Feroze Gandhi, a Parsi, and no less a person than Mahatma Gandhi has blessed the union. What greater encouragement do you require? In your place and with such an encouragement I would marry all the Christian girls in your college.

Y. K. Rao (Jubbulpore)

I find that though many of the actresses belong to good families people do not have a good opinion about them. How is that?

Because the "people" themselves belong to bad families and are incapable of thinking rightly about other people.

Bankey Behari Verma (Sundergarh)

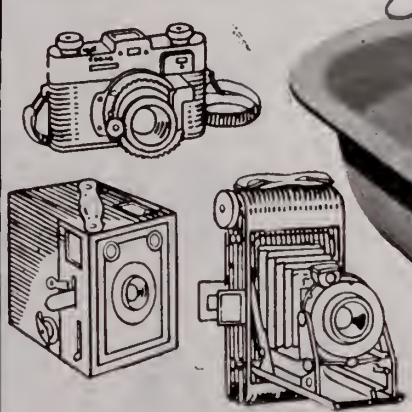
Is it true that Shanta Apte is coming again to the screen?

She is on the screen already in "Apna Ghar" and watch how she makes a home in your heart.

Shall I get a photograph of Romola if I write to Pancholi Art Productions?

No! you will not. But try Talwar Productions, Tollygunj, Calcutta.

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The war has made supplies run short, but most Kodak Dealers still have a range of Kodak-made cameras to offer.



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... FOR YOUR COLLECTION

YOUR memories of places and people will fade almost as quickly as the years of childhood pass. But with a Kodak camera you can keep the best moments of life always clear—in pictures that will have even more interest as you grow older.

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"HOPE & DESPAIR"
of HUMANITY
Is the **THEME** of this New Film
The ennobling story of
A JOBLESS ARTISTE & A HOMELESS GIRL



Starring :
SNEH PRABHA
JAIRAJ, PRABHA
with
Kanyalal, Mukerji
and others.

Director:
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21st MARCH at

ROYAL OPERA HOUSE BOMBAY

Particulars from: **Supreme Film Distributors**, 85, Main Road, Dadar, BOMBAY

Narendra Nath (Ajmere)

Who takes more trouble over Ranjit music: Jnan Dutt or Khemchand Prakash?

Sardar Chandulal Shah.

Where is Motilal nowadays?

He has become a free-lance gipsy and you will soon find him in several pictures—good and bad.

Onkar Sinha B. (Khandwa)

Who is this beautiful Kaushalya working in "Rai Sahab"? I want her photo.

She is a sweet looking girl in early teens—daughter of a dancer called Laehhu. Her role in "Rai Sahab" makes the picture an outstanding social production worth seeing. For her photo, write to: Chhotubhai Desai, Wadia Movietone Studios, Parel, Bombay.

R. N. Murthy (Bangalore)

What is the actual work done by the assistants of directors, music directors, cameramen and recordists?

I had never thought of this problem before. But after receiving your letter I dropped in at a studio casually and observed the following: The director's assistant was struggling with a shooting script he didn't understand. He had a whistle round his neck through which he blew out his emotions every five minutes. The music director's assistant was keeping guard outside the rehearsal room while the music director was giving rehearsals to the heroine inside. From outside I heard some giggles which certainly did not sound like music. The cameraman's assistant I found stretching the tape from the lens right up to the front of a heroine. He was, I was told, trying to get things in focus. The recordist's assistant wobbled between the microphone and the recording cabin and seemed uncertain of his plans. I do not know whether other studios also have similar assistants but those I saw seemed to waste their time in useless things.

Miss D. Lakshmi (Waltair)

I am anxious to have a copy of Snehaprabha Pradhan's photograph. Please give me her address and other particulars.

Write to her c/o Navyug Chitrapat Ltd., Poona. I am afraid I can't give other particulars.

K. R. Singh (Dhirpura)

My father does not allow me to be an actor because it is a profession, he says, for immoral persons. What should I do to change his mind?

If he is one of those ancients with an orthodox mind, it is impossible to convert him. You must wait till you are left alone. If, however, he happens to be a man with an open mind bring him over to Bombay and introduce him to our actors like Prithviraj, Jairaj, Motilal, Jagdish and others and let him stand corrected. In the absence

of intimate knowledge I don't blame your old man for his views, but if my assurance is any good, tell your old man that he is all wrong.

How are coloured films produced in India?

In India no colour films are produced at present. The coloured Indian films which you see are hand coloured frame by frame and often they are poor exhibition of art.

Uchhabananda Das (Berhampur)

I act but no one appreciates; I sing but even dogs avoid me; I write but no one reads; I play the lover but girls laugh at me. Please let me know what I should do?

Commit suicide from the topmost tower in your town so that people in your place notice you at least once.

Bhishma Singh (Belhar)

Do you think that Dewan Sharar is safe when he publishes his stories in "filmindia"? Won't the producers rob the plots?

A genius like Dewan Sharar cannot be robbed enough. He is not a storehouse. He is a factory that creates new stories every day for every mood. Dewan is so prolific that producers will have to keep robbing him for years and yet Dewan will have new stories to tell.



Maya and Wasti make a hit together in "Awaz", a social story of Saraswati Cinetone.

A TINY TOT TODDLES INTO A
LOVE TANGLE TO MAKE THE
MERRIEST COMEDY — ROMANCE.

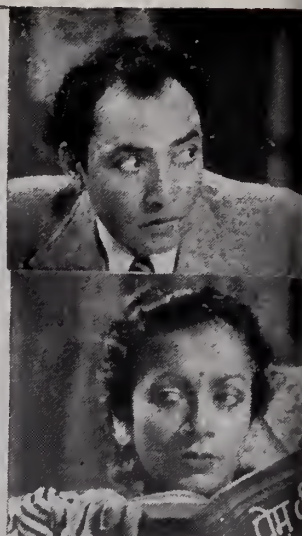
SET TO SNAPPY MUSIC BY
RAMCHANDRA PAL

ACHARYA ART PRODUCTIONS
PRESENTS

KISHORE SAHU
PROTIMA DASGUPTA

IN

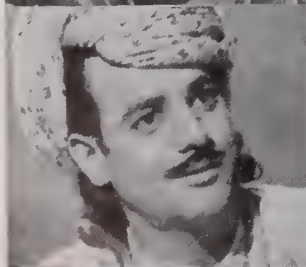
KUNWARA BAP



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..... A GREAT STORY
..... AND A GREAT CAST

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PRESENTS

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MAZHARKHAN
KRISHNAKANT

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'ADDECQ'

We want your life story. Please tell us at least all you remember about yourself.

Baburao Patel.

P. Narayanamurthy (Cuttack)

It appears from the replies you give to your readers that you think too much of yourself and your magazine?

One can never think too much of oneself in these days of competition. I do think a lot of myself but that is purely in self-defence. If I didn't do so, I would be lost. Don't you think much of yourself? If not, you should retire to the Himalayas and spend the rest of your life in penance. My magazine is the best in India and I have no need to be modest about it.

John C. Jacob (Calicut)

Is there any personal hatred between you and Debaki Bose?

I am jealous of Debaki. He is such a genius and I am not. Jealousy is not hatred.

Satyendra Kumar (Delhi)

Will you kindly let me know the address of Miss Meera?

If you refer to that charming girl who danced her way to fame in a Bombay Talkies' picture, write to her at Rail View, Vincent Cross Road, Dadar, Bombay, but don't be too sentimental for Meera Alexander is one with a cool head.

Philip Abraham (Tambaram)

What part does a producer play in the production of a film?

In India, the producer is usually the owner of the studio. He therefore shells out the silver and waits and prays for everything to go off alright, including the volatile heroine.

S. S. Raman (Kadiri)

What are the qualifications of a good artiste?

To be able to identify himself completely with the role he is playing.

V. R. Karant (Tadpatri)

Has not Mr. M. A. Jinnah seen "Padosi"?

Nor has Mr. V. D. Savarkar, with the result that "Mirza" is still at "Thakur's" throat. These old fossils learn slowly and learn late and the newspapers pander to them by turning their columns into spittoons for their stupid words. This is a nation of fools where wise men commit suicide through sheer loneliness.

Raizaday Shri Narayan (Meerut)

I made three requests to Miss Neena through registered letters for an autographed photo but—?

Now send her a lawyer's notice holding her responsible for all costs and consequences.

SARASWATI CINETONE

Presents:-




'avaz'

with

MAYA BANERJI

WASTI

DANVE

BUTT KASHAR

SUARNALATA

etc.




'avaz'

A picture to Entertain.

directed by

Rafiq Razvi




Distributors: SWASTIK INDIA

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Story by: KABIL

Direction: JOGLEKAR & BILLIMORIA

Supervision: DADA TORNEY

Eastern Pictures

BADAL

Director

ZAHUR RAJA.

*A
Mighty Melodrama
of*

**HUNGER vs. MORALS
LOVE vs. FATE**

Starring :-

**ZAHUR RAJA
RADHA RANI, URMILLA,
S. NAZIR, BABY SHAKTI,
SHANTA, A. R. PAHEL-
WAN, RADHA KRISHN
AND OTHERS**

Produced by:- **R. S. LAKHANI**

Music by:- **MUSHTAQ HUSSAIN**

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Ranbir Prakash Saksena (Jhansi)

I understand through the news published in "National Herald" that the Film Advisory Board has filmed the Jawahar-Marshall Chiang meeting. Is Shantaram to be congratulated?

Your information is wrong. The Film Advisory Board didn't have enough courage to do so. Shantaram is to be blamed for not filming the historic occasion. Instead, he took the Chinese Marshal promenading with our stud-bull interested Viceroy in the Moghul Gardens of the Viceregal Lodge. Shantaram probably thought he was making news in doing so. Poor Shantaram, he was so near the Viceroy for the first time and he was probably too thrilled to run to the other location where news was being made. The Chiang-Jawahar meeting was, however, filmed by a foreign company—the "March of Time" people. Thanks to Jawaharlal Nehru! An independent Indian newsreel cameraman, who was in Delhi and was anxious to record the event, is reported to have been snubbed by Jawaharlal when he inquired from the great Indian leader about the exact meeting time and place.

And yet the very same Jawaharlal gave his best smile to H. Maurice Lancaster of the "March of Time", who happened to be there "accidentally". Not satisfied with that Jawaharlal generously presented his sister Mrs. Pandit and his daughter Indira before the camera. It is unfortunate that his new son-in-law Feroze Gandhi was not near about and he therefore missed an opportunity of getting some splendid publicity in America.

I am sure Jawaharlal must have shaken hands with Lancaster and thanked him for the kind American gesture. Jawaharlal is polite that way especially towards influential white-skinned people. He, however, seems to forget his usual good manners when he meets the members of the Indian press.

Son of the late Motilal Nehru, adopted son of Mahatma Gandhi and the darling of millions, we can't complain about Pandit Jawaharlal Nehru. He still remains the great leader—good manners or bad manners.

But in choking off our Indian cameraman, Jawahar has lost to our nation the record of an historic meeting and once again we shall have to see it in a foreign film—through the usual goodwill and sufferance.

Our national leaders often make news for the benefit of the foreigners. Indians are expected to follow them like the dumb driven cattle.

Well, this is India, a country of 330 million gods—smaller and bigger gods—but gods all.

P. S. Balan (Bombay)

Director Subramaniam has taken to acting. Do you think he will be just as good at acting as at directing?

Friend Subramaniam's main virtue is sincerity of purpose and therefore whatever he does he will do to the best of his ability. And Subramaniam's best is far better than the best of several people I know in the South Indian Film industry.

Miss B. Carroll (Lahore)

There is a strong rumour in Lahore that Mr. Abid Gulrays, Editor of your Urdu paper "Caravan" is going to marry an actress. What is he doing now?

In addition to being a journalist Abid Gulrays is a poet and poets have often forgotten their own wives and run after other women. I wouldn't be surprised if Abid does the same. Abid is at present with Eastern Pictures, Bombay, and is reported to be preparing himself to direct a picture with them.

Bhuwan Ranjan (Patna)

What special feature in "Padosi" attracted you?

The invisible spirit behind the picture—the spirit of the great director, Shantaram.



In "Badal", an Eastern picture, Radha Rani creates new romantic thrills with Zahur Raja.

Jealous People Object
Because Of The Lavish Praise
Which Has Been Bestowed Upon

MASOOM

*And Yet, One And All, See This
Classic Production Of The Year*

PRODUCED BY
FAZLI BROTHERS
—CALCUTTA—



THE
PICTURE OF TODAY
MASOOM
(HINDUSTANI)

STARRING
ANIS - ROMOLA - MEHTAB
MAZHAR KHAN - AMJAD

DIRECTED BY:
S. F. HASNAIN

THE
PICTURE OF TOMORROW
CHOWRANGHEE

IN
HINDUSTANI & BENGALI

STARRING
ANIS - MEHTAB - AMJAD
HARIPRASAD

DIRECTED BY:
S. FAZLI

WATCH YOUR FAVOURITE THEATRE

Kailash N. Kapur (New Delhi)

Why don't you advise National Studios to produce better pictures?

No one likes free advice. They will learn the lesson automatically, if they have not done so already.

F. M. Bhungara (Surat)

Please give me the address of Rama Shukul?

Hill View, Cadell Cross Road, Shivaji Park, Mahim, Bombay. Telephone: 60927.

Miss Tara Bhonslay (Dar-Es-Salaam)

Isn't there any costume department attached to every studio which shows the actresses how to dress—just to give them an idea of lines and angles?

The studios have a tailor but he follows the orders of the director. And the director thinks he knows all the lines and the angles, knowing as he does a little more of the girls. The girls themselves, barring a few exceptions, are just mugs who have their corners rounded and angles flattened by the life they lead.

You seem to be having an eye for these things. If you can design costumes why don't you come over and help us. Yes, our film girls do need a lot of streamlining.

Prem Krishan Shanglo (Fyzabad)

Shah Nawaz has only one warm suit which he used in "Bandhan", "Naya Sansar" and "Jhoola"!

Bombay Talkies have given a month's salary as bonus to all and Shah Nawaz will soon have a new suit.

J. S. Parmar (Bijnor)

Is Snehaprabha Pradhan not going to divorce Kishore Sahu? I am anxiously waiting and hoping for the time?

*Life may change, but it may fly not;
Hopes may vanish, but can die not;
Truth be veiled, but still it burneth;
Love repulsed, but it returneth!*

Why are you anxious, old boy?

Purshottamdas Arora (Lucknow)

Why don't the Indian producers shake hands with one another and exchange their artistes to make better pictures?

Some of them have dirty hands and you don't feel like shaking them.

Ahmed Omar Khan (Aden)

If I come to Bombay, will you introduce me to the film stars?

No! I have better work to do.



Here's the Most Amusing and Confusingly Delightful Story of a Sophisticated Young Couple

OUT FOR TONS OF MONEY!
ONE THOUSAND AND ONE
LAUGHS JUST IN TWO HOURS!

In HINDI and MARATHI

Paisa

Starring:

Kanta Kumari
Indira Wadkar
Madhav Kale
Shakuntala

A 'Jeevan Picture' Directed by G. P. PAWAR of
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Coming

"VANMALA" 'CIRCO' PICTURE

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Starring:
MAYA BANNERJEE

Directed by MOHAN SINHA A Grand, Gay Musical To Your Desire!

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of the
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LEELA & ASHOK

in

HOOLA

BOMBAY TALKIES'

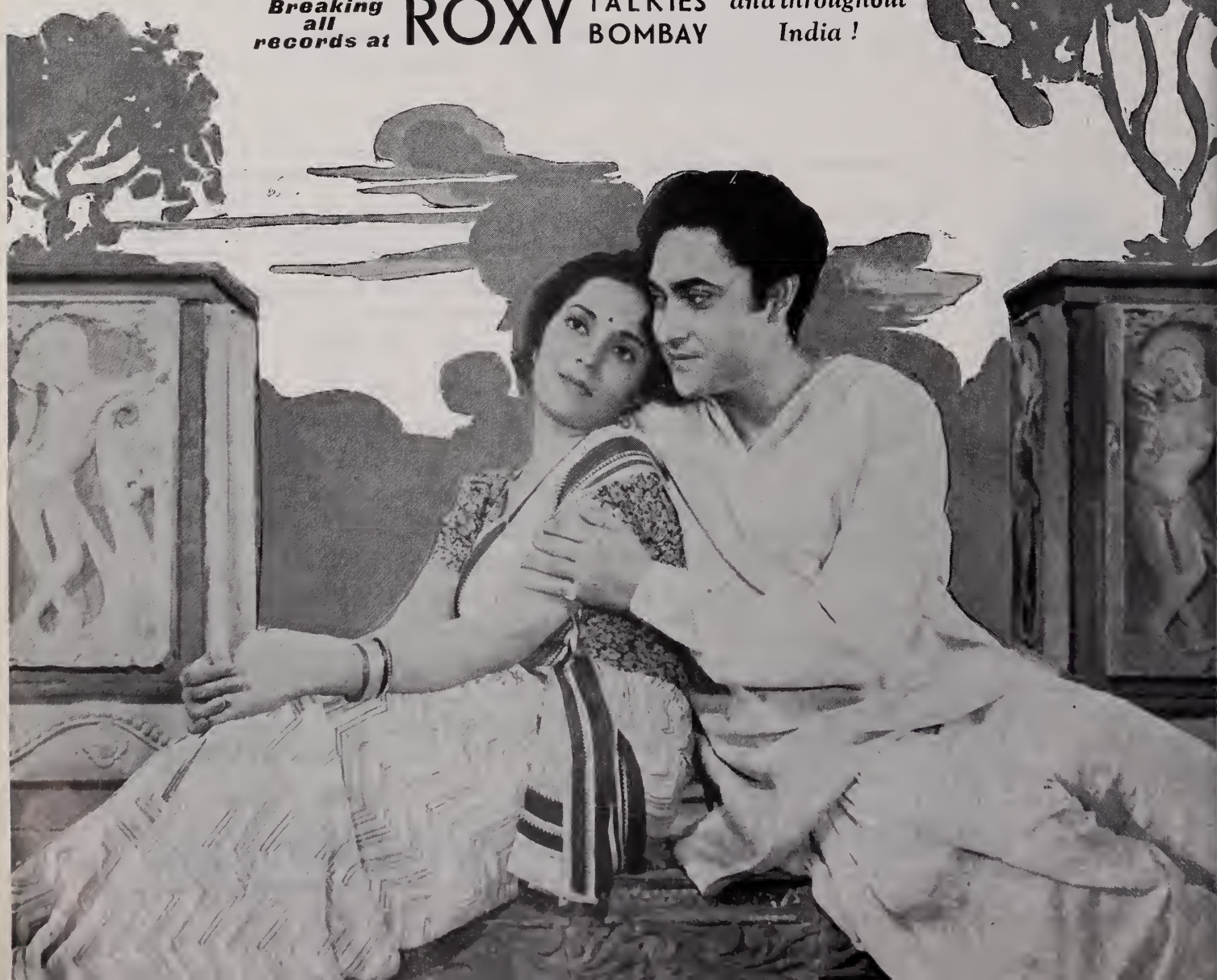
Song-&-Dance Comedy

with Shah Nawaz, V. H. Desai,
Mumtaz Ali, Shahzadi,
Rajkumari Shukla

Producer: S. MUKERJI

*Breaking
all
records at*

ROXY TALKIES *and throughout*
BOMBAY *India!*



SHOW US MORE OF THEIR LEGS

Cut Out Saries And Use Swimming Costumes

By: Hyacinth

We may as well face it—our girls are not Venuses. Nature played a dirty trick on them when she put their limbs together, but the gods weren't going to let Nature have it all her own way, so they decreed that our women should cover their shapelessness with the all-concealing sari.

So far everything has been just dandy for the ladies. They looked gorgeous in their saris and no one doubted that they looked equally gorgeous underneath. But all the time a strange part of America called Hollywood (you may have heard of the place) has been putting strange ideas into the heads of our Indian men. It has been making them "leg-conscious". They have stopped thinking of the feminine leg as something which keeps their womenfolk standing but which must never be seen, and are now beginning to wonder if their women's underpinnings are things of beauty.

Hollywood turns out perfect machines called film stars who in their films display large masses of bare flesh to the public and set such a high standard of physical perfection, that they have the whole femi-

nine world envious and the whole masculine world gasping. This display of feminine "charm" is having such an effect on the Indian public that they are beginning to look for the same display of "charm" among our Indian actresses. We have a feeling, a very strong feeling that very few of these latter creatures could face their public in bathing costumes without wishing there was a tree nearby to hide behind.



They have dished up many physically inferior specimens....

BATHING BEAUTIES OF HOLLYWOOD

While the Indian woman's figure makes a perfect base for a sari, it should be a bathing costume's worst enemy. A great deal is said about the beautiful figures of Indian village women who carry pots on their heads, but these women never



....without wishing there was a tree nearby to hide behind.

join the films so the public just has to put up with the misshapen creatures who do.

Now almost every actress in Hollywood must go through a period when she does practically nothing but pose for "leg art" pictures before she becomes famous. Even dignified creatures like Garbo, Dietrich and Colbert have grimaced before the cameras in bathing costumes, during their early days in films. These bathing costume stills are used to "sell" the potential star to the public. Pictures of women with all their clothes on may have a very high advertising appeal but pictures of women with most of their clothes off have a terrific advertising appeal.

The actress-to-be becomes known to the public as "the girl with the best figure in Hollywood", or "the girl with the million dollar legs" often before she has made a single film. She continues to pose for bathing costume stills until she is important and wealthy enough to tell her directors that her thighs are nobody's business but her own.



Hollywood has been making Indian men leg-conscious.



RICH and NOVEL !

**THIS STAR TEAM
MUMTAZ SHANTI**

and
ULLHAS

with
**MUMTAZ ALI,
P. F. PITHAWALLA,
SURESH, JAGANNATH,
and PRAMILA.**

**GIVING A GLORIOUS VIEW
OF
FRESH FIELDS IN
FILMLAND
BOMBAY TALKIES LTD.
PROMISE**

BASANT

Screenplay and Direction
by

AMIYA CHAKRABARTY

Lyrics by **SANTOSHI.** Dialogues by **J. S. CASHYAP.**

**SONGS? DANCES?
Just You Wait For
BASANT!**

WAY-DOWN GLAMOUR

In India most of our top-rank female stars have in some miraculous way become famous suddenly, without having had to work their way up via the "extra" ranks. They have never had to pose in bathing costumes for publicity stills, like Hollywood actresses do. Their public does not know if they are bow-legged, knock-kneed, or have protruding shoulder blades. Some wise guy wrote "Where ignorance is bliss 'tis folly to be wise."

This policy has worked so far, but now the public has stopped believing in fairies and wants to face facts. They want to know if the stars they have adored for so long are glamour girls all the way down to their toes.

Very few of our present stars dare make their bathing costume debut without taking an extensive course of slimming first. Fleshy hips don't spell romance, and the least critical of men will fall out of love with their favourite star if she bulges out of her swimming costume.

A few of the braver, or should we say less sensitive souls among our actresses, have ventured before the cameras in shorts, and now our Fearless Nadia is wearing a good imitation of a Dorothy Lamourish sarong. We make no criticism of her but we would just like to emphasise the fact that we think she is very fearless indeed to let the public see her like that!

If there are any perfect specimens among the stars (we doubt it) they should indulge in as much 'leg' display as they like because they are going to score over their less shapely and therefore less fortunate film sisters.

The Indian public is becoming more and more discriminating in its tastes and is no longer going to welcome with open arms any and every woman, producers choose to publicise. So far they have dished up to the public many physically inferior specimens of humanity and have adopted all the while a "take it or leave it" attitude. So far the public has been taking it, but in future is sure as my name is Hyacinth, they are going to leave it!



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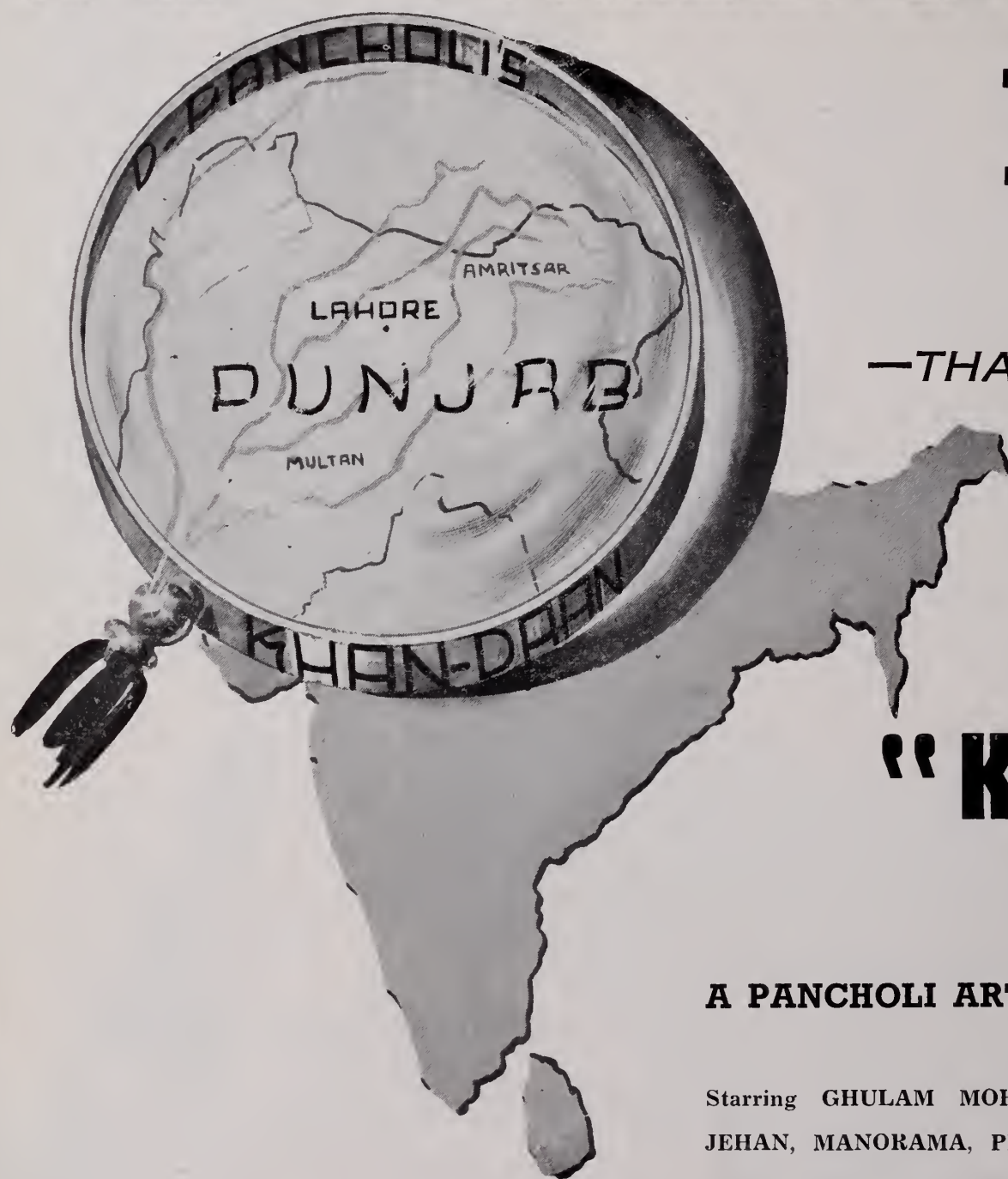
For perfect make-up harmony use the corresponding shades of Tangee Rouge (Compact or Creme) and Tangee Face Powder.



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THE
TO

—THANKS TO



"KHA

A PANCHOLI ART PICTURE

Starring GHULAM MOHAMAD, NOOR
JEHAN, MANORAMA, PRAN, IBRAHIM
BABY AKHTAR, AJMAL & DURGA
MOTA.

..... IT'S GREATER THAN WHAT
"KHAZANCHI" LED YOU TO EXPECT

PUNJAB GROWS NATION'S GREATNESS!

ALSUKH PANCHOLI
AND HIS

DAAD"

TEST FROM THE MAKERS OF THE
EPOCH-MAKING

KHAZANCHI"

ected by

SHAUKAT HUSSEIN

y & Dialogues:

SYED IMTIAZ ALI TAJ

ic:

GHULAM HAIDER



OUR REVIEW

"Ujala" Becomes Excellent Maiden Effort

Naseem And Prithviraj Make An Ideal Pair

Ratan Bai's Triumphant Return

This maiden production of Taj Mahal Pictures is different for many reasons. It is produced by a young man, Md. Ehsan, who was till yesterday in College. It is partly owned by Naseem, our beauty queen. In it are featured Naseem and Prithviraj, for the first time together, and they make an ideal romantic team. It gives caste to K. M. Multani as a director, for, he is directing box-office stars for the first time. M. A. Mughni, shows great promise as a story writer, for the theme of the story is not only pleasing but sufficiently provocative of thought. For the first time Naseem has tried to act beyond merely looking sweet.

Yes, this picture of Taj Mahal ought to be a good box-office hit as it has all the dramatic elements more or less cleverly blended to appeal to all cinema-goers in the country.

"Ujala" has an excellent story idea. It is almost a philosophic theme. Had the theme been better developed and more forcibly written than has been actually done by Kamal Amrohi, "Ujala" would have become a memorable picture.

But somehow at every emotional climax, the writer's imagination seems to have gone bankrupt and sequences which could have become intensely emotional have become sketchy. If "Ujala" has not become a more thrilling document of human emotions, the entire blame must be put at the door of Kamal Amrohi.

A STAGE STORY

The story is simple enough. Shyam Krishin, idealist, musician and disciplinarian, owns a dramatic theatre. In Maya, the prima-donna, he has a star artiste. In Tiwari, a wealthy man-about-town, we are shown a typical stage pest which lures the stars to ruin by showering flattery

and attention on them for personal pleasures.

When Maya responds to Tiwari's temptations and keeps late hours, Shyam Krishin remonstrates and rubs in the theatre discipline.

Remonstrations soon take the shape of a quarrel and Maya defies the theatre proprietor. One day Maya, egged on by Tiwari and believing his numerous promises, walks out on Shyam Krishin right in the midst of a show.

And now begins a talent hunt for the idealistic owner of the theatre.

U J A L A

Producers: *Taj Mahal Pictures*

Story: *M. A. Mughni*

Scenario and Dialogues By:

Kamal Amrohi

Music: *Bashir Dehlavi*

Photography: *Dronacharya*

Recording: *Sam Popat*

Cast: *Naseem, Prithviraj,*

Mubarak, Ratan Bai,

Mirza Musharaff, Baby

Vinod Kumari.

Released At: *Lamington
Talkies.*

Date of Release: 21st Feb. 1942

Director: K. M. MULTANI

Day after day he goes in search and returns disappointed. But one day, he hears the sweet rhythm of a dancer's steps and traces their owner but is refused even an audience.

But later when playing his "sitar" over the air, the very girl, Saroj, falls for the excellent musician and with her usual impetuosity faces Shyam Krishin at the radio station. Once again, they quarrel as Saroj refuses to work on the stage. They part, each more obstinate than before.



Ratan Bai in "Radio Singer" a Ganesh picture.

To break down her obstinacy Shyam Krishin takes the flat right below the one occupied by Saroj and one day he begins playing on his "sitar". It is a marathon performance, non-stop, passionate, vindictive. Saroj defies it for a while, but ultimately the urge of music in her submits to the call of a greater artiste and she starts dancing to the music of the relentless player. She dances and dances till she cannot dance any more. Saroj rushes to Shyam Krishin and implores him to stop. She admits defeat—and agrees to join the stage. But Shyam Krishin refuses to accept the obligation.

THE NEW PRIMA-DONNA

Shyam Krishin's theatre goes from bad to worse. He retires to his room and to his music and hands over the theatre to his manager, Mirza. Mirza manages a surprise and puts up Sarojini a new prima-donna on the stage. On the opening night, Shyam is dragged to the theatre and there he is surprised to discover that Sarojini is no one else but Saroj.

Now Saroj becomes a terrific success. Shyam falls in love with her and she reciprocates. All this time Tiwari, the stage pest, keeps annoying her with his suit.

But the love of Shyam and Saroj speedily travels towards matrimony. On the wedding day, however, Saroj is kidnapped by Tiwari and held a prisoner of his lust.

Shyam is heartbroken. Tiwari wants to force his attentions on Saroj but Saroj jumps out of the window and becomes a permanent invalid. Saroj's agony of mind and body melts Tiwari and makes him a better man.

Through some more emotional drama, the story travels to end charmingly for all.

PRODUCTION VALUES

The story has many dramatic situations which, with a more imaginative script would have become a masterly emotional drama. However, the director has made the best of a bad job and with his slick direction has saved several situations from failing utterly.

The photography of the picture is uniformly good and at places brilliant. The moonlight sequences between Ratan Bai and Mubarak were presented in very natural shadows and thus lent class and thought to the photographer. The moon, however, insisted on changing his place from spot to spot in some other sequences. Well, that is the moon's fault. He went mooning.

The sound recording left a lot to be desired. Ratan Bai probably suf-

fers the most in this direction. Her songs were almost ruined by bad recording.

The dances of Ratan and Naseem are good while Baby Vinod Kumari takes applause for a sweet little dance which she presents with complete coquetry.

The theatre sequences are rather long drawn out and become boring in places. Cutting some footage here will come as a welcome relief.

Songs are well tuned but poorly written. Khan Mastana sings a song with all honest intentions of putting it over emotionally. But his effort ends in a farce and his song becomes flat.

BEAUTIFUL NASEEM

Coming to the performances, Prithviraj tops everyone. This versatile artiste travels from one triumph to another with an ease which suggests that acting is all easy. There are moments in this picture where Prithviraj completely becomes Shyam Krishin the idealist, the musician and the supreme

artiste. In sheer sincerity, Prithviraj remains almost unbeatable.

Naseem, more beautiful and charming than ever graces the screen with a very sincere portrayal as "Saroj". Incidentally, this is the first time that I have seen Naseem striving to make an impression. And she does make a tremendous impression with her tears, songs and dances, all superbly executed.

Ratan Bai returns to the screen with a charming vengeance, looking younger, thinner and certainly more charming. She gives a polished performance in all emotional sequences.

Her coquetry, in lighter situations, however, leaves one unimpressed.

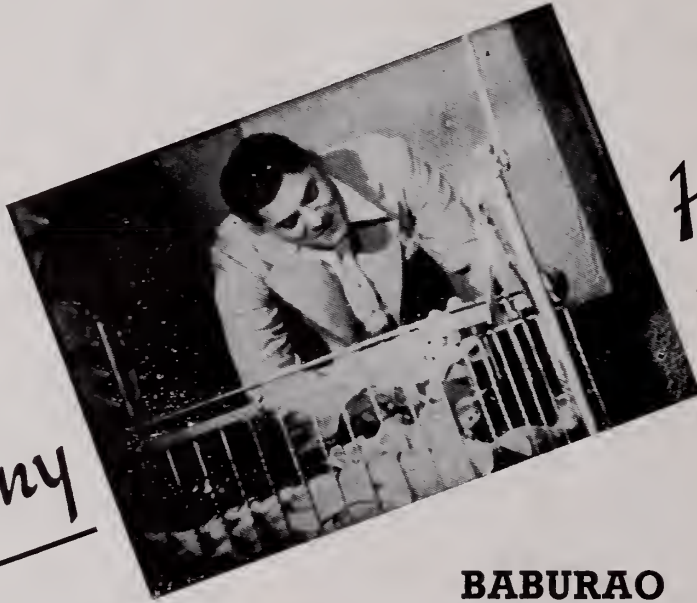
Mirza Musharaff blunders through the story rather well. Mubarak as "Tiwari" does pretty well in the latter half. His heart, however didn't seem to be on the job and at best his effort looks superficial.

Well, "Ujala" is certainly an enjoyable picture if you are not very keen on some technical flaws, which sometimes a producer cannot avoid.



Anjani and Manohar in "Kunwara Bap", the first social picture of Acharya Art Productions.

Many



Happy Returns

BABURAO PENDHARKAR

AT LAST TRANSFERS HIS
LOVE FROM THE WOMAN
TO THE CHILD—

Shanta Hublikar

MAKES HIM DO IT



In The Coming New Huns Comedy Hit

AT

THE CENTRAL, BOMBAY

MANY HAPPY RETURNS

Producer:

BABURAO PENDHARKAR

Written & Directed By

VISHRAM BEDEKAR
M.A., LL.B.,

Photography:

PANDURANG NAIK

Starring:

Dinkar Kamanna
Kusum Deshpande
and others.

(पहिला पाळणा.)

● Distributors: PEERLESS PICTURES, 116, Charni Road, Bombay 4.



SHANTA APTE—

After a long long time, this favourite star of the Indian screen makes an appearance in "Apna Ghar", a Circo picture, directed by Mr. Debaki Bose.

THREE GREAT PICTURES ARE COMING WITH



NEENA

in

Ek-Raat



**PRODUCED &
DIRECTED by**

W. Z. AHMED

YOU WILL HAVE TO SEE

Ek-Raat!
Mun-ki-Jeet!!
Roopmati!!!



**NEENA &
PRITHVIRAJ** *in*
Ek-Raat

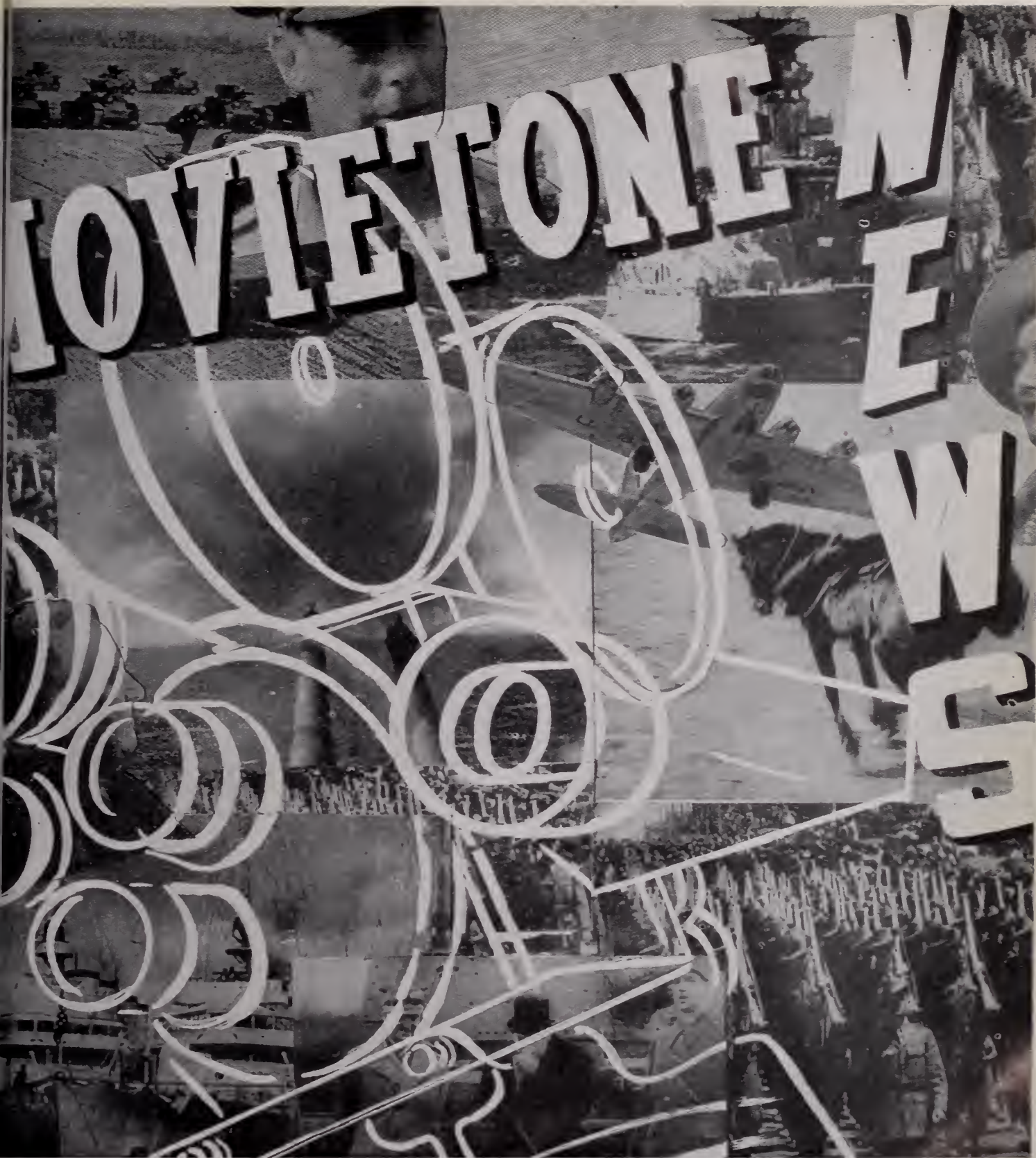
“ WE LOOK BEFORE AND AFTER,
AND PINE FOR WHAT IS NOT:
OUR SINCEREST LAUGHTER
WITH SOME PAIN IS FRAUGHT;

OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHT. ”



NEENA—

Coy and mysterious, this new comer to the screen threatens to become a big hit in "Ek Raat", a Shalimar picture produced and directed by Mr. W. Z. Ahmed.



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BY

TWO OUTSTANDING DIRECTORS

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WITH

OUTSTANDING STARS

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* SHANTA KUMARI

* RADHAMOHAN

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REMEMBER

THEY ARE "LAXMI" PRODUCTIONS

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SUPREME FILM DIST., CALCUTTA - LAHORE

The Rt. Hon. Dr. M. R. Jayakar Condemns Mythological Films !

Wants Films With Rational Approach To Life !

(By: Our Special Representative)

It is often difficult to get the Rt. Hon'ble M. R. Jayakar to talk, but once you get it done, the rest is easy. You feel like taking a shower-bath on a summer fore-noon, as you listen to him. He has a musical, metrical accent that has a pleasant, soothing ring and his man-to-man conversation is as captivating as are his public utterances.

The Rt. Hon. M. R. Jayakar lives in his artistically built and yet more artistically decorated bungalow at Winter Road, Malabar Hill. He modestly calls his house "Ashram" which means a hermitage, but it is nothing of the kind. Everything in this bungalow is so neat, tidy, precious and aesthetic that the temptation to linger there is great.

As he went on explaining to me quite optimistically the prospect of some good work ahead in connection with the proposed Maharashtra University, to report on the possibility of which, Government of Bombay have appointed a Committee with him as the Chairman. I ventured somewhat abruptly,

"Do you think, the film will be properly exploited for educational purposes in this new University of yours?"

"That is a matter of detail. Let us have a University first, but I can quite understand your enthusiasm to advance the cause of films whenever you can as you happen to be a film journalist."

So Jayakar was in a mood to oblige me by talking about films, I concluded and asked him what kind of pictures he preferred to see.

"I am not much of a picture-goer, especially out here in India. I am a lonely man and unless there is

kindred company, you cannot possibly think of spending an evening at a theatre. While in England, my secretary who was an educated, cultured young woman practically used to drag me to some good film after my day's work and I must acknowledge that her selection seldom went wrong. Those evenings in London have convinced me of the tremendous power of the film for popular entertainment and instruction. The film is even a more powerful agency than the press and radio put together for propaganda and adult education purposes.

What The Chinese Consul In India Says:

In a letter to the Editor, the Consul for China writes from Bombay:

"I am glad to say that I found the short film, "Our Valiant Neighbour" a very satisfactory production. However, there is one scene in it which does not represent modern China and is now out of date. I mean the scene wherein a man wearing a pig tail is seen speaking at a mass meeting. The picture would be complete if this scene is cut off."

Why not complete the picture, Shantaram, by cutting off that pig tail? It is a courtesy we owe to our valiant neighbours.

"I have not seen more than a dozen Indian pictures. Even among them I prefer to see those in Marathi so that the number I am likely to see diminishes still further. I like most to see on the screen correct, natural, realistic representation



*The Rt. Hon. Dr. M. R. Jayakar,
M.A., LL.B., LL.D., D.C.L., Bar-at-
Law, Privy Councillor.*

of the life about us. I can recall one such picture which I liked best. It was "Savkari Pash". It was very good art, fine entertainment and had immense educative value. Another picture I liked was "Tukaram" minus its miracles. It was otherwise a fine biographical picture. "Dnyaneshwar" also went near it, but lacked the excellence of "Tukaram".

SAINTS OR MIRACLE-MONGERS?

"I must tell you, however, that the miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer these saints and mythological figures to be left severely alone. All these venerable old celebrities are presented to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalised on celluloid. What we need for popular education is the spread of rationalism, a faith in human endeavour to rise to its highest. This is denied to us when it is sought to impress our minds with the distance between us, mere mortals on the one hand and the saints and mythological heroes on the other. If they are represented as an ideal, the less distance you create

between them and the devotee, the greater is the scope for human aspiration.

"I am not against bringing them to the screen if their virtues are so depicted as to be within the reach of our serious endeavour. They must inspire us with the confidence that we can resemble them and reach their moral and spiritual height. What is the use of making them fly in an aeroplane, as Tukaram does or to move a stonewall which Dnyaneshwar not only moves but sends into thin air?"

These pictures may be popular, because our people are emotionally superstitious, but I cannot personally stand them and I believe film-producers must carefully guard against excessively pandering to popular taste by producing such abnormalities. An emotional people need realistic pictures as a corrective of a national bias. Films must take up

their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."

Dr. Jayakar spoke in glowing terms about "Edison", "Emile Zola", "Good-bye Mr. Chips," "Mr. Smith Goes to Washington" and "The Mortal Storm" and said those were the films he liked most. He would like Indian producers to have these films as illustrations to copy. He liked exceedingly "All This and Heaven Too", which was made by Warner Brothers and in which Charles Boyer and Bette Davies were at their best. He felt certain that in India's history, both modern and mediaeval, there were incidents and personalities about whom such beautiful films could be made. After thirty years of its career in India, the film industry must rise to its responsibility and if film producers don't do it, public conscience must be aroused to compel them to do it.

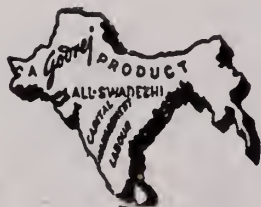
FILMS AS A CAREER

Dr. Jayakar was entirely in favour of Indian educated young men and women taking up films as a career in whichever department there was a great opportunity. He brushed aside the argument of lack of morals in the film land as exaggerated and asserted that morals were one's own affair, so long as they did not vitiate public taste or decency. "There was no department of life that was safe for people who were immorally inclined and no man or woman of character, idealism and resolution had reason to fear a mere atmosphere. If you practise an art which sometimes partakes of the Bohemian, you must take the attendant risks. I remember, years ago, when I took to the study of music, surreptitiously drawing on my hours at college for the necessary time, my morals were said to be in great jeopardy. But nothing happened. Art never corrupts. It is the blandish-



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ments in the hands of its vulgar votaries that constitute the danger. Full pre-occupation with the study of the art itself is the cure. Keep your gaze centrally fixed on it and the rest is easy."

As he was explaining his views, I remembered that he was present at the opening of the Circo Production's "Geeta" or "Karmayoga" and I asked him what he thought about pictures in which crime was sought to be glorified. He confessed he was misled into believing that the picture had something to do with Bhagavad Geeta and as he was a great admirer of the Celestial Song and was responsible for introducing it in the course of studies in the Aryan Education Society's High School which he and his friends had founded, he went to open it. He was disappointed to find that it was a cheap imitation of the American gangster pictures and in between were inserted scenes to commend unduly, Gandhiji's village industries and Khaddar programme. He was clearly of the opinion that pictures which overemphasised sex, love and crime were not calculated to do good to Indian society and particularly to our impressionable boys and girls. There is a certain age, he said, through which we all pass, when the allurements of vice have a great fascination. Depicted in romantic surroundings, smacking of a semblance of courage and sacrifice, they are particularly pleasing.

THE INFLUENCE OF FILMS

"I do recognize the importance of motion pictures in our daily life. They affect our modes of behaviour, dress, morals to a very great extent, easily to a greater extent than the printed word and the radio put together. We have a right to expect a wholesome and salutary influence in the cinema. Our social conscience must be aroused to that end. I see limitless possibilities of the film as an all-powerful element in educating the young. Our producers and the Governments concerned must seriously take up the problem."

Dr. Jayakar, I remembered was a great enthusiast for dramas in his young days. He was a dramatic critic also and seldom missed a good

play. He told me, as he went on to say that plays with living persons performing before us were any day preferable to the shadows of the film world cast on the silver screen. The one is of the substance, the other is a mere shadow. What pleases us is the successful deception. In moments of recreation, we all like to be deceived into innocent falsehoods.

"With the modern civilisation dominating our life in all possible ways, we cannot help having our entertainments also mechanised. I do not demur to that. But we must have better standards of music, dialogue, photography and what not. So many of the filmic songs I simply abhor—so coarse and jarring are their tunes. The cinema must not be permitted to vulgarise Indian music, the richest heritage of the Hindus and Muslims alike."

"It may be so, for the time being", I interrupted, "With the passage of time, so many of our arts will be revived and promoted by the direct encouragement of the film industry."

"Yes, I am prepared to hope with you that the film industry will encourage music, photography, dancing, story-telling, dress refinement, spread of Hindustani and many other features. But even for that the public must be on the alert. Intelligent critics and ordinary fans must have their say in their entertainment fare. Organised opinion of cine-goers of good taste and culture must have even a veto on what will be doled out to the public. There is a tendency in the press to boost every picture that is produced and a man like me is often unable to know what is good, bad or indifferent. We rely more and more on a critical press, which must judge by high standards of excellence and not from an emotional regard for the supernatural. Large combines able to dole out press patronage will sometimes interfere with a critical and independent exercise of judgment, but a well-informed and discriminating public must check this tendency. I see the great need of public opinion being educated in this behalf, to act as both a check on and spur to picture production."



Here is a mechanical situation which looks quite human in "Toofan Mail", a Wadia-Ranjit picture.

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RATANBAI · KAUSHALYA

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M. MUSHARRAF *and others.*

Directed by

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THIS PICTURE WILL PROVIDE THE
STANDARD TO BE ATTAINED.

- POPULAR IN CONCEPTION BUT CLASSIC
IN PRESENTATION. NEVER BEFORE WAS
SUCH A HUMAN THEME TOLD WITH
SUCH EARNEST SYMPATHY TO MOVE
A MILLION FILM GOERS—

NOT PREACH—
NOT SERMONISE—
NOT MORALISE—
ENTERTAINS!



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10TH
WEEK



BHARAT MILAP

Winning Laurels
All Over India



Direction:
VIJAY BHATT

Art Direction:
KANU DESAI

Story:
V. AUNDHKER

Hindi Dialogues:
PANDIT ANUJ

Starring: DURGA KHOTE, SHAHU
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PRAKASH

PRAKASH'S Coming Social **"STATION MASTER"**

Zahur Raja—A Rough-Neck Guy!

Attractive Man With Animal Spirit:

Actor In Love With His Wife

By: Hyacinth

He is a big husky fellow, this Zahur Raja with colossal biceps and a grip of iron. From his photographs (I had seen only those of his face) I expected him to be slim and short, so when I saw him in flesh I was so busy being surprised I didn't notice he was reducing my right hand to pulp when he shook it. However, being almost a lady I wouldn't have yelped even if I had noticed it.

Zahur is rather a surprising young fellow. To begin with he arrived for his interview wearing the wild looking Pathan "kulla-lungi". I had hardly got used to it when he took it off and so released a shock of unruly black curls some of which fell forward on to his forehead in front and the rest disappeared into his collar at the back. Now Zahur who is 6' tall and weighs 13 stone

10 lbs. would be my idea of a perfect he-man if he didn't have those Shirley Temple curls and if he didn't pluck his eyebrows to the fine lines they are. He says he has eye-brows like twin tropical forests but even tropical forests would look better than his present spidery eye-brows.

Before I become too prejudiced I would like to say that Zahur has very fine features and is an extremely pleasant young man.

He was born in Abbottabad on July 7th 1918. He has one brother and two sisters. His father who was a Police Inspector owned an estate of 25 villages. Several generations ago the family head was entitled Raja by the Government and now Raja has become their family name.

Zahur stayed in Abbottabad until he had passed his Matric and then



Zahur Raja, handsome and ambitious.

he was sent to the Gordon Mission College at Rawalpindi. Zahur, who was an extremely mischievous student managed to stay in college for 6 years. He would still be there if he hadn't been heaved out by the Principal. Zahur just wouldn't study and his masters just refused to send him up for his B.A. examination. But don't think this made our Zahur weep. On the contrary, he was quite content to be a duffer because in this way he could devote more time to sport. He was the best athlete in the college and played every game from football to ping-pong. He was the champion discus-thrower and an expert at putting the shot.

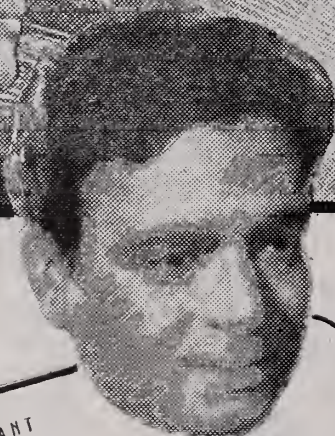
COWBOY IDEALS

But Zahur had another love besides sport and that was acting. When he was a little boy he used to see cowboy films and they made such an impression on him that he actually used to steal money from his father to buy toy pistols and pea-shooters for his gang of juvenile cowboys. So realistic were their cowboy adventures that once Zahur broke his arm. He lived in a world of make-believe and longed to be an actor. When he was in college he belonged to the College Dramatic Society and did so well that his Principal noticed his talent and in Zahur's final report wrote: "A very attractive and promising young man, but due to an exuberance of animal spirit he gets into trouble. Never-



...he took the "kulla-lungi" off and released a shock of unruly black curls."

★ **EVERYTHING'S** ★
READY FOR MARRIAGE ★



...but to

She knew little
 but the men knew less.

which man?

Starring **NALINI JAYWANT**
 who plays the youthful and vivacious
 Cinderella, in a magnificent dancing
 drama, that will sway your emotions!

Supported by a powerful cast including:

in HINDI

Mukesh, Satish
 Kanaiyalal, Shanta-
 Thaker, Sankatha Prasad,
 Gulzar, Kavamul.

in MARATHI

Sawant Kumt kar
 Vatsala
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 Dr. Agashe
 Shevalker
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Directed by **Virendra C. Desai**
 Daily: 3 and 9 P.M. (Hindi) and
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NATIONAL'S
nirdosh

SWASTIK





So realistic were their cowboy adventures that once Zahur broke his arm.

theless I recommend him for the army or the film business."

While he was still in college Zahur used to send letters and photographs of himself to all the good directors in the hope that they would give him a break in the film line. All he got in return were the usual "I'll-let-you-know" letters.

Now Zahur's father wanted to send him to Dehra Dun to become a lieutenant in the Indian Army but Zahur had other ideas so he ran away to Bombay. With him he had one of the "I'll-let-you-know" letters which Director Kardar had sent him. This he took to Kardar who took one look at the husky giant from the North and engaged him immediately. He made one film at Ranjit's under Kardar's direction called "Mirza Saheban" which was the best Punjabi film made. Zahur was the hero.

Then Mr. Shantaram took Zahur away to the Prabhat film company in Poona where he was signed up for three years. Unfortunately there was some trouble about the film story so Zahur wasn't able to act in the picture. Then after ten months of inactivity at Prabhat's, Kardar took Zahur to National Studios where he made "Puja" with Sardar Akhtar and Sitara. "Puja" according to "film-

india" was the best picture of the year but Baburao Patel didn't appreciate Zahur's work. However, Zahur is a charitable fellow and he says "I think Baburao Patel is the greatest journalist and critic of the film industry. I hope to do something in the future which will win his applause."

After making "Puja", Zahur joined Minerva Movietone and worked in "Sikandar" for them. After that he was signed up by Ashok Pictures and worked as the leading man in "Sewa". Zahur feels his roles in "Sewa" and "Mirza Saheban" have been his best.

LOVE AT FIRST SIGHT

All the time he was acting, Zahur was also learning how to direct films. After "Sewa" he took a chance and floated his own company with the help of Mr. R. S. Lakhani. Mr. Lakhani who is his financing partner is a very kind-hearted man who likes to help promising youngsters. Zahur hopes to live up to Mr. Lakhani's expectations and be a success. At present Zahur is acting in and directing a picture called "Badal". This is for his newly



Carries his wife's photograph around in his wallet and pulls it out proudly.

formed company. His next film will be "Khayyam" and will be about the great Persian poet.

Zahur admires Shantaram and Kardar most among the directors.

He thinks Devika Rani is the best actress and Kumar and Nawab the best actors.



Mazhar Khan plays a powerful role in "Marvee" or "Meri Duniya," the maiden production of National Artists.



"IF LAUGHTER IS ALIVE
"AND HUMOUR INTACT
"CAN VICTORY BE FAR AHEAD"

Damuanna Malvankar and Jog

He who laughs last laughs best

But the pictures that keep you
laughing from start to finish
must be the last word in
entertainment.

Yes, The Last Word in Entertainment—

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NAVAYUG'S



New Slapstick Comedy

STATE GUESTS

(SARKARI PAHUNE)

can be properly described—

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Starring: Damuanna Malvankar, Jog, Nandu Khote, Javdekar
Bal Datar, Vatsala Kumptekar, Saroj Borkar, Shakuntala
Shanta, Baby Leela.

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Two 'cuties' Meera and Shamim in "Arman" a social picture of Ranjit.

Zahur himself likes serious roles best and is in his element when he is taking part in dramas and tragedies. He likes himself best as a rough man.

Zahur complains that too many stars are allowed to rise to fame because they know how to flatter the chiefs of the industry. He is fighting every bit of the way to win fame for himself, but would die rather than resort to flattery to get himself to the top.

Zahur has been married for six months to Meena, a pretty young actress who is at present making probably her last film "Phir Milenge". Theirs was quite a romantic meeting. They met on the sets of "Sikandar" in which they were both acting and fell in love at first sight. Zahur who seems to have been bitten badly by the Love Bug carries his wife's photograph around in the wallet and pulls it out proudly on the slightest provocation.

Zahur is very happy in his married life but doesn't want any children. He feels that actors and actresses shouldn't have children because film people are so irritable after the strain of their work that they would make poor parents.

"Phir Milenge" is his wife's last picture because he doesn't believe married women should work as actresses. That is what he says today. Acting is an honourable profession, but there are still many narrow-minded people who feel that only women of doubtful character go into films and he wouldn't like his wife to be looked down upon because of this. For a newly married man he is not at all jealous,

and although he loves his wife more than his life he would let her go if she fell in love with some other man.

They live a quiet life at Sohrab Villa, Military Road, Santa Cruz. His salary is Rs. 1,200/- per month and he is able to keep two cars, one a Standard Special and the other a rather shabby looking Morris. Zahur has no vices. The last time he smoked a cigarette was in the attic of his father's house in Abbottabad and Zahur, who was only 12 was so sick he swore never to smoke again. He goes to the races occasionally, but claims it is only for the excitement and not because he wants to get rich quickly.

His wife has a feeling that he will be fat at forty so she makes him diet and swim at Juhu whenever he gets the time.

As soon as the war is over Zahur wants to go to Hollywood to study the film industry there. He feels that the war won't come to India yet awhile, but if there was any need to defend his country Zahur would be ready.

Watch this young man! He is destined for big things! Before very long he will take his place among the top-notch stars and as a director provide serious competition for Shantaram and Kardar! At least that is his ambition and it is commendable.



It seems to be Mirza Musharaff's turn to be surprised between Naseem and Prithviraj in "Ujala" the maiden social of Taj Mahal Pictures.

YOU'LL HEAR THIS EVERYWHERE !

"Have you heard the latest?
NADIA plays a DUAL ROLE
to perfection in
MUQABILA"

"And this time it is the
Versatile YAKUB who plays
the opposite lead, too, in
MUQABILA"



"Is it not
Simply amazing
how consistently
HOMI WADIA
regales his audiences
with
NOVELTY AND
ENTERTAINMENT ?"

WATCH FOR

HOMI WADIA PRODUCTIONS'
"MUQABILA"

Starring: **NADIA & YAKUB**
with **SHRINIVAS, AGA** COMEDIAN,
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Northern circuit: BHARAT PICTURES LTD., LAHORE & DELHI
Southern circuit: JAILAKSHMI FILM CO., BANGALORE CITY.
Bengal circuit: LALJI HEMRAJ, HARIDAS, CALCUTTA

OUR REVIEW

Debaki's Genius Distinguishes "Apna Ghar"

Chandramohan's Masterly Performance

Shanta Apte's Glorious Return

This is one of those rare pictures which a director stamps with his genius and individuality. After a long time Debaki Bose has given us a picture in which his towering genius is framed in perfect harmony of dramatic values.

It will be a long time before another picture of such classic values will be produced in India.

In "Apna Ghar", art becomes a lovely handmaid of life, life in its grim reality, full of sighs and smiles, punctuated with tears and laughter.

One would like to see this picture again and again to appreciate the subtle balancing of emotional values, the artistic presentation of life's grim problems and above all the supreme art of the master—Debaki Bose.



Shanta Apte returns to the Hindustani screen in "Apna Ghar".

YES! AN UNUSUAL STORY

The picture presents an unusual story but by no means an impossible one. In Narendra, Debaki Babu has created a strong man into whose soul the iron has entered with the result that life becomes a mock rehearsal and society a crowd of interfering hypocrites. The man, in his self-imposed isolation, develops an overbearing individualism and loses sight of the finer emotional values of life.

APNA GHAR

Producers: Circo Productions
Language: Hindi & Marathi
Story and Scenario:

Debaki Bose

Music: H. C. Bali
Dialogues: Narottam Vyas
Photography: Goverdhan-
bhai Patel

Recording: Minoo Katrak

Cast: Shanta Apte, Chandramohan, Jagdish Sethi, Maya Bannerjee, Jeevan, Vimla Vashishta, Maruti Rao etc.

Released at: Krishna Cinema

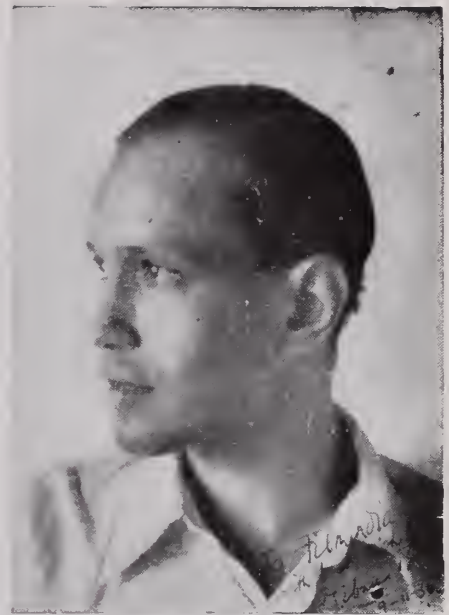
Date of Release: 28th Feb. 1942

Director: DEBAKI BOSE

The accidental death of his previous wife brought upon by her excessive fondness for society and its lure, embitters the man and he takes himself to his forest estates to lead a stern life of unreasonable isolation.

Every day sees him more bitter than before and the inherent goodness of the man fades into the iron mask which the man prefers to wear. Here is a strong, disillusioned man who has come to believe that life has no honest deal to give to a man, emotionally or physically.

When Narendra comes to the city for business, he meets Mira accidentally. The first meeting is a skir-



Debaki Bose

mish. Mira's father, Chowdhary, is old and infirm and is accused of sharp practices by his firm. Narendra happens to be one of the directors of the company and at the meeting which he attends, Chowdhary is asked to give up all his possessions to make up for his fraud. Heartbroken Chowdhary takes to a sick bed from which he never recovers.

But before his death Mira, whose young life had hitherto been spent in social uplift work, realizing the sacrifice of an entire lifetime by her father in her interest, agrees to marry Narendra to help her old father to die happily.

CLASH OF WILLS

The marriage is more a bargain, as no love on either side is wasted.

Mira is also a strong-willed girl and has precise views on life, views which she has harnessed to her social uplift work.

Her married life, therefore, becomes a clash of two unbending wills.

Narendra with his grim iron will seeks to subdue Mira. Mira with her sweet firmness hopes to convert Narendra.

At this stage, Mami, Narendra's maternal aunt, takes a dirty hand in the game and with some poisonous whispers tries to promote an estrangement between the newly married couple.



Zooming your way

loaded with the bomb-
shell news of the season!

CIRCO PRODUCTIONS
SEND YOU TWO MORE HITS

NAI DUNYA

Starring

SHOBHNA; MAZHAR-JAIRAJ
AZURI-VASTI & HARI

Directed by A.R. KARDAR

MAHATMA VIDUR

IN HINDI & MARATHI

Starring

VISHNUPANT PAGNIS-DURGA KHOTE
NAYAMPALLY & PRAHLAD

Directed by ALTEKAR & BABURAO PAINTER



However, the first time where their wills clash is on the occasion when Mira encourages the local villagers to refuse slavish submission to Narendra's autocratic orders.

The first round is won by Narendra by a show of armed men against the unarmed supporters of Mira.

From here onwards, the story travels to a relentless climax with a terrific speed that takes one's breath away.

Mira is in a delicate condition and soon gets a child during the absence of Narendra in the city for medical reasons.

AT THE POINT OF A GUN

The birth of a son softens the man of steel and he is anxious to hold his baby in his arms, and wants to run back home leaving his medical treatment. But circumstances prevent his doing so and he soon comes to suspect a conspiracy to keep him away from his infant son.

The subtle details of these circumstances in different locations are beautifully worked out and woven into the story by Debaki Bose maintaining at the same time the ever-rising tempo of the drama.

Mira becomes a tool in the hands of the dirty-minded Mami and wishes to keep her child away from his father so as to avoid his evil eye.

But Narendra who had made impulse his sole wisdom of life arrives home suddenly and demands the child at the point of a gun.

Afraid of her child being shot, Mira submits to the threat but in that moment all her traditional respect for her husband disappears and she runs out of her home in disgust leaving her child to the tender mercy of her husband.

In running she falls into a river and is taken for dead. But Mira is saved by some fishermen some miles away.

MIRACLE OF MOTHER LOVE

Mira's child soon gets ill and Narendra is now in agony. The inherent good he had suppressed for years now battles with his evil mask. After days of illness the little child is on the last gasp when news of Mira living reaches Narendra. Mira is sent for and after an intense emotional struggle she returns home only to hear the doctor's announcement that the child was dead.



His eyes give him a living. Chandra-mohan in "Apna Ghar"

And now begins a chapter of faith healing. The mother refuses to believe that her child is dead. She picks up the dead child and paces the room for hours through the midnight till early hours of the morn. All the others keep a vigil, sceptic and despairing.

But, lo, when the doctor goes to Mira in the early hours of the morning to take the child away the child is found living. A mother's faith had done the miracle.

The child is soon on its own, hale and hearty again. And once again Mira prepares to leave. And still another climax brings together the husband and the wife, the husband having found a common meeting ground in the social uplift work of his wife.

The greatness of the story lies in the fact of every character being an average person from life. In restoring the harmony of an individual home, through the storms of life, the writer seeks to point out the



All the situations he misses in life, he seems to manage in pictures. Here is Baburao Pendharkar with Shanta Hublikar in "Many Happy Returns" a maiden picture of New Hums Pictures.

CHITRA TO MAKE A SCREEN HISTORY!

3

PICTURES
PROGRAMME



BOMBAY 4.

1.

Together for the First time

THE LOVE TEAM YOU WILL RAVE ABOUT!

LEELA CHITNIS

&

PAHARI SANYAL

in

BETWEEN You & Me

with KESHAVRAO DATE, HARI SHIVOASANI, SHAHZADI & GHORY

2.

Starring MOTILAL

3.

Starring LEELA CHITNIS



Protima Das Gupta comes to the screen after "Rajnartaki" in "Bachelor Father" a social picture of Acharya Productions.

moral that an individual home is but a unit of a million homes that makes a nation. And the way to that harmony lies in the understanding of the other man's point of view even at considerable personal sacrifice and through peaceful methods.

Technically the picture is almost perfect, though one wished the sound had been a little more audible.

SHANTA AND CHANDRAMOHAN

Chandramohan is superb as "Nandendra". He lends life to the role and creates a character as vivid and realistic as the author wanted. This is a masterpiece of acting for the incomparable Chandramohan, who, this time, expresses more by action than by words. Long live Chandramohan! Actors like him are rare not only in India but in the whole world.

Shanta Apte returns to the screen after a very long time and yet gives a more mature performance than ever before. With addition of years, she has now acquired a charming personality and does her work pretty well. Though her "Mira" falls short of Debaki's conception, yet her work in this picture is certainly a great improvement on all she has done in the past. Her musical talents, however, were not exploited in this picture.

In fact, the picture has poor music—poor in the popular sense. Without being so subdued as it is at present, good music could have been given, especially with an excellent singing artiste like Shanta Apte.

OH! SAVE US PLEASE

Jagdish, Jeevan, Maya Bannerjee and almost all others give suitably



Yes, Director Kedar Sharma is at it with his Ajanta frescos in mind. That's Mira thrown out with vengeance, in "Arman", a Ranjit picture, to size up the emotions of millions.

good performances. Vimla Vashishtha was, however, a sorry disappointment. This artiste is now typed in shrewish roles and even the great Debaki Bose could not take her away from the rut. For heaven's sake, can't someone stop this lady from speaking Hindustani? She murders the language and makes it sound more awful than Tamil. If Vimla Vashishtha will insist on speaking Hindustani in future, let us change the national language of India.

Another girl who should leave the screen severely alone is Vimal Sardesai. She plays a tiny role as a society girl in one party scene, but that bit of exhibition is enough to point out her present unsuitability for the screen.

Well, it is Debaki's own picture produced in the best Debaki Bose traditions and though it has little popular entertainment in it, it is a picture worthy of a great director and as such worth seeing by every intellectual in the country—not once but several times.

Incidentally, the picture also constitutes a well aimed slant on the present political conditions, but we would rather prefer the philosophic angle in human relations seeing that Debaki Bose has made this picture.

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YIELDING PLACE to NEW

Famous Arun Film Co's

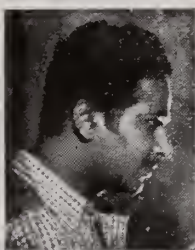
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— नवें-जुने —

featuring

SUMATI GUPTA



Master VITHAL

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Mrs. CHITNIS and others.**

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PARADISE PICTURES.—BHUSAVAL

ALL SAY it DIFFERENTLY.....

BUT ALL MEAN

The SAME THING

IT'S GREAT-GRAND

Magnificent SEE it !

Circo's

Epic or and for the NATION

ADNA GHAR

starring :

SHANTA APTE



Chandramohan

MAYA BANNERJI, JAGDISH, NYAM-
PALLY, NIMBALKER, JEEVAN, MADHU-
KAR GUPTA, DAVID, GOPE, VIMLA
VASHISTA, KUSUM DESHPANDE and
others.

Directed by:

DEBAKI BOSE

5th Week

At **Krishna Talkies**

Dubash Theatre

For Bombay Presidency :

INDIA FILM CIRCUIT

Arab Bungalow, 233, Khetwadi Main Rd., Bombay-4

FOR C. P. C. I. CIRCUIT

BHARAT PICTURES LTD., AKOLA





KARDAR PRODUCTIONS (Bombay)

Director Abdul Rashid Kardar seems to be now tired of making pictures for others, and he has started his own producing concern backed by his ripe experience and his small army of personal workers.

The first picture will be a social story called "Sharda", and it will go into the sets next month. As is usual with Director Kardar, the preparations for the maiden picture of Kardar Productions are being attended to studiously and if half of what Kardar talks today is to be believed, "Sharda" will be a picture worth seeing.

ACHARYA PRODUCTIONS (Bombay)

The final scenes are being taken of their maiden production called "Kunwara Bap" or "Bachelor Father" in which Protima Das Gupta leads a useful cast of artistes. Another one that has only recently gone into production is also a social story called "Uljan". The second story will be directed by Mr. Acharya himself.

SHALIMAR PICTURES (Bombay)

"Ek Raat", the first production of Mr. W. Z. Ahmed has been completed and those who have had the good fortune of seeing a connected trial of the rushes have been loud in praising the quality of the picture. The music is reported to have become marvellously attractive and will go a long way in making the picture a huge success. Already the picture has been taken for distribution by Messrs. Srinivas Pictures Circuit of Bangalore for the South; by Messrs. Jamnadas Ltd., of Bhujawar for the C.P., C.I.; by Messrs.

Dowlat Corporation, Bombay for Bombay Presidency, by Messrs. Famous Pictures Ltd., Bombay for Africa and Overseas and by the Novelty Talkies of Karachi for Sindh.



A beautiful snap of Sardar Akhtar in "Uljan" the second picture of Acharya Productions.

Producer-Director W. Z. Ahmed is already busy on the second story for the company.

JANAK PICTURES (Bombay)

Producer Chhotubhai Desai has completed his first picture "Rai Saheb", a social story with an intense dramatic value.

With Jagdish Sethi, Kaushalya and Ratan Bai in the cast, the picture has become a dynamic document of human emotions and when it is released on the screen it will take a long time for the audiences to forget it.

Producer Chhotubhai's future plans are not yet known.

FAZLI BROTHERS (Calcutta)

After "Pyas" at the Imperial, "Masoom" will come to the screen in Bombay. At the Studios "Chowranghee" is now receiving finishing touches and this picture which is being produced in two versions, Hindi and Bengali, is also expected to be a good box-office pull apart from its entertainment and instructive values.

LAXMI PICTURES (Bombay)

Under the jealous supervision of Producer Chimanlal Trivedi the shooting of the social picture "I can do it" is proceeding fast. Director Phani Mujumdar has used an imposing cast led by Lila Desai to the best advantage and it seems that Trivedi will do the trick with the very first picture of his second start.

Another one that is going into production shortly under the direction of Mr. Profulla Roy is called "My Village".

NEW HUNS PICTURES (Kolhapur)

Their first picture under the re-organization scheme is called "Many Happy Returns" featuring Baburao Pendharkar and Shanta Hublikar. It has now been completed and it has become a thrilling comedy for which
(Continued on page 61)



MUMTAZ SHANTI—

Here is a new charmer for Bombay Talkies. Mumtaz shoulders the stellar role in "Basant" the next social hit of the studio directed by Amiya Chakravarty.



**SHE FOOLS WITH TWO MEN -
- AT A TIME !**

BHARAT TALKIES

PRESENTS

ANURADHA & E. BILLIMORIA

IN

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POWERFUL STORY
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TAJ MAHAL

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CAST:
KUMAR
SAROJINI
INDURANI
MUBARAK
S. NAZIR
KHALIL AHMED
FAKIR MHD.

MOHAN PICTURES'
COMING PICTURES

"**ZEVAR**"

Direction:
K. AMARNATH
Cast:
INDURANI
JAYANT

"**BAHANA**"

Cast:
ALAKNANDA
YUSUF EFFENDI
BENJAMIN

???

Direction:
NANUBHOY VAKIL
Cast:
SAROJINI

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VENUS

NARI

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&
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with
KAMLA VARERKER
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captivating Miss who
taught about life from
books and learned about
love from an unwritten
page.*

DIRECTION
RAJA YAGNIK

STORY
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AWAITING RELEASE:-

KIRTI

STARRING :-
LALITA PAWAR, P. JAIRAJ, JAGDISH
Sunalini Devi, Sushil Kumar & Urmila

DIRECTED BY
GUNJAL



VENUS PICTURES

YUSUF BUILDING, MAHATMA GANDHI ROAD
FLORA FOUNTAIN, FORT,

BOMBAY

distributors in Bombay have already started bidding. We hope it will go to the highest bidder.

Baburao Pendharkar is busy again in the city with his new plans for the new picture and these plans are expected to take a definite shape within the next fortnight.

EASTERN PICTURES (Bombay)

"Badal" is now in its final sequences under the enthusiastic direction of Zahur Raja who also, by the way, leads a useful cast of artistes. With Radha Rani and Urmilla to lend sex appeal to the picture and "Badal" having a story unique in its conception, the picture promises to become a good hit.

PANCHOLI ART PRODUCTIONS (Lahore)

"Khan-Daan" has been completed and censored and also released at Lahore where it is doing even better than "Khazanchi". Bombay is anxious to see this picture and the earlier it is released the better for all.

At the studios in Lahore, Director Gidwani has just finished shooting of the first set of "Zamindar". With Shanta Apte, Gulam Mohammad, M. Ismail, Manorama and others in the cast, "Zamindar" is expected to be another successor to "Khazanchi".

BOMBAY TALKIES (Bombay)

With its usual clock-work precision this studio is now working on a social picture called "Basant". Under the direction of Amiya Chakrabarti this social story promises to be another hit of Bombay Talkies. With Mumtaz Shanti and Ulhas leading a useful cast of well-known artistes, Bombay Talkies are once again sure of a thundering success.

PRAKASH PICTURES (Bombay)

"Bharat Milap", that mythological marathon of motion picture making is drawing in better money than "Narsi Bhagat" at all the stations wherever it has been released.

At the studios in Andheri feverish activity is seen in shooting "Station Master" a social story featuring Jagdish Sethi.

TAJ MAHAL PICTURES (Bombay)

"Ujala", their maiden production, with Naseem in the stellar role is bringing good reports of success from all places wherever it was released.

Mr. Ehsan Mohammad is now seen in consultation with Mr. Zabak for the next picture of the company.

NATIONAL STUDIOS (Bombay)

With Nalini Jaywant as star, "Nirdosh", a social story in Hindi

and Marathi, has been released at the Swastik Talkies in Bombay.

At the studios they have a number of pictures in making some of which are: "Lalaji", a comedy; "Vijay" a social melodrama; "Roti", a social story, and "Apna Paraya", also a social subject.

RANJIT MOVIE TONE (Bombay)

If someone wishes to see a beehive of industry, he must visit the



Mazhar Khan

The SMARTEST Show
on the Screen!

NATIONAL ARTISTES'

MARVELLOUS

20—STAR—

MELODY-DRAMA SENSATION!

MARVI OR MERI DUNIYA

Stars of SCREEN, STAGE,
RADIO all wrapped up in
STORY & SONG and spilled
on the screen in great
gobs of ENTERTAINMENT.

MAZHAR KHAN, KAUSHALYA, HARI
SHIVDASANI, A. HUSSAIN, MAJID,
MEERA, GOPE, DAYA DEVI, S. NAZIR,
PARSHRAM, BUTT KASHER, & others.



Kaushalya

Directed by..... MAZHAR KHAN
Dialogues by..... PANDIT SHIV KUMAR
Music by..... SHANTI KUMAR
Songs by..... AHSAN RAZVI
Photography by..... SAJU NAIK
Dances arranged by..... AUZURIE & KRISHAN KUMAR

Produced by C. R. BAJAJ.

IT'S MUSICOLOSSAL!

A MAZHAR KHAN PRODUCTION

NATIONAL ARTISTES

DADAR-BOMBAY

Ranjit Studios where pictures are being turned out constantly. They have "Chandni" ready and "Fariyad" in shooting under Director Jayant Desai. They have "Arman" completed by Director Kedar Sharma and another one started by the same gentleman. Chaturbhuj Doshi has completed "Dhiraj" and has switched on to the "Nurse".

Ram Daryani is busy with a remarkable social story called "Sukh-Dukh".

Director Manibhai Vyas is also producing something, but it is kept a secret and so the studio has innumerable activities in picture production.

NAVYUG CHITRAPAT (Poona)

Director Winayak has at last completed "State Guests" with Damu-anna and Jog in the lead. The picture is expected to be on the screen sometime next month and, in the meanwhile, another is planned to go into production.

AMAR PICTURES (Bombay)

By the time this is in hand, "Kilauna" will be drawing crowds at the Royal Opera in Bombay. This picture which features Snehrabha Pradhan is expected to draw remarkably well at all centres. Incidentally, this is the maiden picture of Amar Pictures.

Another one by this company which is now ready for release is called "Ankh Michowli" featuring among other artistes the glorious Sulochana.

WADIA MOVIE-TONE (Bombay)

"Jungle Princess" is drawing crowds at the Super Cinema in Bombay. It is a thriller after the famous Wadia traditions and while it thrills it pays money to the producers. Fearless Nadia's fearless flirtations with the frightened lions have become the talk of the town and everyone seems to say:—"Poor lions!"

At the studios the new picture under production is called "Mukabala". It is going on with the usual efficient supervision of Mr. Jamshed Wadia.

INDIA FILM CIRCUIT (Bombay)

This is a new distribution concern started in Bombay and it has secured "Apna Ghar", a Circo

picture, for its first release. It is a good beginning, rather a very good beginning, and one would hope to expect more progress from this company.

CIRCO PRODUCTIONS (Bombay)

Director Kardar is giving his final touches to "Nai-Duniya", a social story featuring Shobhana Samarth, Mazhar Khan and others.

The production work of "Bhakta Vidur" is proceeding at its usual speed and when the picture is completed we shall tell you all how long it took.

BHARAT TALKIES (Bombay)

This new company has just completed a picture called "Kiski Bibi", a social story with plenty of humour in it. Under the supervision of Mr.



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for
Lovely Complexion

April 1942

P. B. Zaveri, a publicity expert of Bombay, the picture is reported to have become quite a good presentation.

A very interesting cast consisting of Anuradha, E. Bilimoria, Kalyani, Vatsala Kumthekar and Gulab graces the picture and one would expect this picture to go a long way towards becoming a box-office hit.

SARASWATI CINETONE
(Poona)

Dadasaheb Torney sends us news that he has at last completed "Awaz", a social story, featuring Maya Bannerji and Wasti.

The next picture on which the old producer is now working is called "Kanoon" and the same will go into production almost immediately.

SWASTIK INDIA LIMITED
(Bombay)

This influential firm of distributors have released "Paisha", a social comedy with an appreciative theme at the Novelty Talkies, Bombay where it is drawing good crowds. The next picture they will release in the town is called "Vanmala", another social story produced by Circo Productions.

NATIONAL ARTISTS (Bombay)

Director Mazhar Khan, our famous character actor, is giving his masterly finishing touches to "Meri Dunya" or "Marvee" a story of the Sindh which he has been producing for sometime past. The picture will



Azurie, Jairaj and Shobhana in Kardar's "Nai Duniya" a Circo picture.

be ready for release some time in the next month.

VENUS PICTURES (Bombay)

"Nari", a social story is now under production and has made considerable progress in the interior circles.

SHRI GANESH PICTURES
(Bombay)

Their maiden production "Radio Singer" featuring Ratanbai is now ready for release and it will be soon

seen in the city, probably during the month.

CENTRAL CAMERA COMPANY
(Bombay)

These people inform us that they have very useful stocks of BI-POST and SCREW-BULBS and various other accessories for studios for immediate delivery.

This is really good news, seeing that studio owners and exhibitors



On the 50th birthday of Mr. S. G. Bhopatkar, Managing Proprietor of Bhopatkar Theatres, his staff gave him a gala party. In the centre is Mr. Bhopatkar. To his right Mr. Bhopatkar Jnr. and to his left Mr. Athavale, President of Brahman Seva Sangh.



It is difficult to resist Vatsala Kumpteekar that way in Navyug's comedy "State Guests".

have been running about the town trying to secure supplies and blaming the war. The easiest thing they

can do is to get in touch with the Central Camera Co., Hornby Road, Bombay.

MOHAN PICTURES (Bombay)

"Taj Mahal", their costume play, telling us the story of the Taj, has been released at the Minerva Talkies in Bombay where it is doing well.

At the studios three pictures are in making, viz., "Zamindar", "Zeevar" and "Surdas".

CHITRA PRODUCTIONS (Bombay)

Between you and me, Producer Gvalani has started a picture called "Between You And Me". It is an affair between him and his wife and as such it must be a social story with plenty of drama and humour in it.

The cast in the picture will, of course, be led by Leela Chitnis but, this time she has good company in Pahari Sanyal, also playing the co-lead.



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Cuticura

PREPARATIONS

A WORLD OF EYES

● "Take thou some new infection to thy eye,
And the rank poison of the old will die" (Shakespeare).

By: Dewan Sharar

The fame of Sadhu Ramdas was known far beyond Trimbakeshwar where near the Shankar's shrine his roughly-built hut of stones and branches propped itself against the mountain-side with every appearance of insecurity. Rich and poor alike used to come to him for healing; for Sadhu Ramdas had acquired the marvellous power of healing blindness.

It was no supernatural gift, but the result of research and experiment with the properties of herbs and berries and barks. Quite happily he led the existence of a hermit in that remote and lovely spot. He would accept no payment and desired no fame. The world held no temptation for him since he had never known the world. It began to be said of him, and with reason, that he was a saint.

On a day singled out by fate, there journeyed in his direction, from their home in Bombay, a very rich man Seth Nagar Chand and his motherless daughter Meenaxi.

Meenaxi was beautiful and gifted—she was a sweet singer and exquisite dancer—and had had all the advantages that her father's wealth could give her. But one thing he could not buy for her, though he would gladly have sacrificed all his possessions to do so. This was her sight. Meenaxi had been blind from her early childhood.

They came on a pilgrimage, to the sacred place of Pandav Dhara, these two; and there heard by chance, of the Sadhu and his gift of healing.

"We will go there at once", Nagar Chand decided. He was not very



Mr. K. Subramanyam looks as austere and dignified as Swami Vivekananda, in "Ananthasayanam", a Tamil picture.

sanguine, having had his hopes on that score raised and destroyed too often; but he would not leave a single avenue unexplored. Meenaxi was not hopeful at all.

But they set off and in the dewy freshness of the morning they reached the Sadhu's hut. Nagar Chand had looked to see an unkempt, perhaps decrepit, old hermit, but to his surprise a young man, tall and upright and startlingly handsome, came to greet them.

And he cured her of her blindness.

With the herbs and simples whereof he alone knew the secret, with ointments of his own compounding, and by the grace of the Gods in whom he placed his implicit faith, he accomplished that marvellous thing. Three weeks she spent with her eyes closely bandaged, and at the end of that time, in her father's presence, Ramdas took the bandages away, and she saw.

She stood gazing all about her drinking in the miracle of sight again after sixteen long years. She saw the glowing loveliness of the Trimbakeshwar in the prime of the year. She saw her father's face and the yearning tenderness in his gaze. Wonder and joy surged up in her



"Sadhuji, henceforth my life is dedicated to your service," said Meenaxi,
"Take it and do with it as you will".

heart like a tide as she embraced him. Then she turned a little and saw Sadhu Ramdas in the splendour of his young manhood; and felt as if her very soul went out to him in a rapture of gratitude.

"Sadhuji", she said, "I can find no words to thank you, who have given me a gift beyond price or praise. Nor could any reward in the world be great enough. Henceforth my life is dedicated to your service. Take it, and do with it as you will. I will abjure the world and live here in this lonely spot, asking no more than that I may serve the Gods and be allowed to help you in your noble work of healing."

"Devi, you could not", Ramdas said gently. "Delicate flowers cannot blossom in the snowy mountain wilds. Return to your home; and, if you will, let charity to the poor be your thanks-offering. For myself, as long as I live I shall not forget that you made that offer."

His clean-eyed gaze rested on her face with deeper tenderness than he knew; rested there until her lips parted a little, and her cheeks glowed; and Nagar Chand watching smiled; for he had not forgotten his own youth, and he knew the dawn of young love when he saw it.

"But your great gift should not be wasted in this remote spot, Sadhuji, he said.

"I have been happy here", said Ramdas simply.

"That knowledge is no small thing", said Nagar Chand. "In the towns—in Bombay, say—you could do a thousand times more good with it because you would then be within reach of even the poorest, who cannot afford to travel this long difficult way in quest of you. Come with us, and you shall be as the son I have always longed for; and I will give you an Ashram where you can start to restore sight to hundreds instead of to the fortunate few alone."

The eyes of Sadhu Ramdas lit up, with the fire of the devotee. Nagar Chand looked at his daughter.

"Ask him if he will come, Meenaxi," he said. Meenaxi still dazed

and rapturous with the miracle that had befallen her, turned to the young Sadhu with an eager imploring face, "Will you?" she said and gave him both her hands. He and she stood for a long moment gazing deeply into each other's eyes. In that moment he came to his resolve "I will", he said.

RAMDAS IN THE CITY

The Ram Ashram in Bombay, where young Ramdas, the healer of eyes, performed his amazing cures, was far-famed, and Meenaxi now Ramdas's wife was his right hand in that noble work. She had never seen before in her life; she had never dreamed that such happiness could be. Nagar Chand lavished gifts upon them.

All this was nothing new to Meenaxi; she had been brought up as befitted a rich man's child. To Sadhu Ramdas, fresh from his mountain

remoteness, his austere and frugal life, it was all novel and rather wonderful.

He found it more and more pleasant as the weeks and the months went by. He who had shrunk from fame now found it forced upon him. At first he tried consistently to avoid it. After a while he tried less; before very long he ceased to try at all. The world having set out to spoil him looked like succeeding.

Above all, he had to reckon with the inevitable flattery of women, who admired him less for his work than for his notable looks, and did not hesitate to let him see it. It went to his head, rather badly; so that presently his name began to be bandied about in company with those of several ladies better known for their charms than for their virtue; and the scandal reached the ears of Nagar Chand, who promptly



"Forgive me, Meena," said Ramdas, "Have no fear. All that is ended for ever."

tackled him about it. Ramdas was not, Nagar Chand thought, so remorseful as he might have been. Have done with this folly, and see that no word of it reaches Meenaxi's ears", said the elderly man sternly; and Ramdas promised, and meant it for the time.

He need not have troubled. Meenaxi had heard the scandal, but ignored it. She adored her husband, had absolute faith in him, and put the stories down to the jealousy of rival practitioners and the spite of women whose overtures he had spurned. She did not know that he had not spurned them; on the contrary, he was becoming increasingly proficient at making overtures himself.

Friends and relatives warned her, without avail. A cousin who had been her playmate in childhood took upon herself to speak seriously to her.

WITH PANNA, THE DANCER

"Do you know that my husband himself saw Ramdas coming out of the house of Panna, the dancer, two nights ago?" she asked, naming a particularly notorious young person, who on the excuse of some slight eye trouble, real or feigned, had made her own opportunities to cast herself unashamedly at Ramdas's hand, and not by any means in vain. "She believes him rich, and knows him to be a rich man's son-in-law, and will stop at nothing to get him. And by all accounts he is very far from unwilling. Meenaxi, will you stand by and see this without lifting a finger to keep him faithful? Or is your forgiveness illimitable?"

"It does not extend," said Meenaxi, pale with unwonted anger, "To gossip-mongers who defame my husband's name. This woman is one of his patients; I know her reputation and so does he, but would you have him refuse her healing on that account? There is nothing whatever between them."

Brave words; she spoke them convincingly, and parted from her cousin with their lifelong friendship at an end; but in her heart she knew them to be lies. Ramdas was carry-

ing on an intrigue with the dancer and a passionate one. A lesser-natured wife than Meenaxi would have been either embittered or heartbroken. Meenaxi was neither.

Nevertheless she tackled him on the matter. Unluckily she chose a bad moment for it. Ramdas's infatuation for Panna was at its height; at the same time he was inwardly annoyed with himself for slipping from his high principles and still more annoyed with Meenaxi for finding him out, which was unreasonable but human. For the first time since their marriage he visited his ill-humour on Meenaxi, who bore it with a dignified and lovely meekness.

His own eyes dropped beneath her steady regard. He flung out of the room without another word, and she heard his footsteps going in the direction of the dancer's house.

It was late when he returned. She looked up as he entered, for he walked, she thought, somewhat unsteadily. Then at the ghastly pallor of his face she gave a cry of alarm and ran forward to him.

Then he fell like a log at her feet. She went on her knees beside him, calling for her maid, who halted in the doorway with a scared face.

"Send for the doctor," said Meenaxi and the maid hurried away.

It was a case of alcoholic poisoning. Meenaxi nursed him through. Her love for him upheld her and gave her both strength and fortitude.

Ramdas came slowly back to life, weak, fragile, shaken in body and soul, and so grateful and ashamed that his humility brought tears to her eyes.

Of Panna he spoke but once: "Forgive me, Meena; and have no



"Ram, Ram, Your Eyes!" she cried.
 "I have healed them of their fault" said Ramdas.

fear. All that is ended for ever", he said. "Be very sure of that".

And Meenaxi, recognising the sincerity in his voice, was content.

DISILLUSIONED

When he was wholly well again they recommenced their work at the Ashram. "Truly Bhagwan has been good to us", said Meenaxi, and fell to wondering whether his illness, terrible though it had been, might not have come as a blessing in disguise—but for its timely advent she had almost certainly lost him to Panna.

At the close of a heady day she left him to deal with the last two or three patients, and went to look to the cooking of the evening meal. She lingered for a moment to see the preparations go forward, as women will, realized the time with a start and went back to Ramdas.

She went into his laboratory.

At the open door she halted abruptly.

Ramdas was there, and, as she had expected, his work was over, but he was not alone. A girl's slender figure stood locked in his embrace, two arms encircled his neck as his own encircled the intruder's waist; his back was towards the door, and over his shoulder laughed the impudent, triumphant face of Panna the dancer.

Meenaxi gave a little exclamation.

The pair started apart. Triumph and impudence alike left Panna's countenance; she had no mind for a quarrel with a justly indignant wife; and Ramdas, the picture of guilt and abasement, did not look as if he was likely of much help. Her sharp glance sought quickly for the nearest means of escape. Meenaxi paid not the slightest heed to her; did not even glance round as the other woman slipped past her and away, with a swirl of flying draperies.

"I cannot believe it!" she said; and the note in her voice struck like a knife to Ramdas's heart. "Is something amiss with my eyes? Never tell me I have seen aright."

Ramdas came slowly across the room to her. It must have been a full minute before he spoke.



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"No there is nothing amiss with your eyes Meena", he said at that still minute's end. "There is, I think something badly wrong with mine... that they cannot even look for a moment upon that little slut of a dancer without my instantly yielding to her allurements... I... married to a very pearl of a woman! There is something so badly wrong with them Meena, that it must be cured here and now... and for ever."

He put his hands on her shoulders looking long and very deeply into her face. She met that strange intense gaze with her own clear regard. Then, with a smile that was like a smile of farewell, he turned away from her and went over to the shelves with their array of phials and jars.

Dusk was falling fast; in the gathering shadows she could not tell what he was about; and he was very quick.

Fear caught suddenly at her heart. She went swiftly over to him. At her touch he started and dropped a little phial on the floor; it broke. He wheeled to confront her, both hands covering his face.

"What have you done?" she cried. He did not answer. He uncovered his face and advanced a step, stretching out his hands with a curious groping gesture.

"Ram. Ram!" she cried. "Your eyes....."

He smiled in the direction whence her voice came.

"I have healed them of their fault," he said. "They shall never see again."

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